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PHILADELPHIA, PA., AUGUST, 1899.

NO. 8

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It is with great pleasure that we announce that arrangements have been made with Mr. Everett E. Truette. of Boston, Mass., to supervise a new department in THE ETUDE, heginning with the September number. This department will include articles of interest to teachers and players of the pipe-organ and the reed-organ as well, with discussions of other topics that connect themselves with the work of such a department.

Yet we want our friends to feel assured that whatever is added to THE ETUDE in this way is truly additional to what has been included in the make-up of the journal hitherto. We shall not take away space formerly devoted to discussions of the practical work of the music teacher and use it for departments. We intend to give as much as ever before and after the new ideas. We trust that the work of the new department will command the interest and support of our readers and especially those who are directly interested in organ playing and

THE man of heart, of real conrage, never becomes a pessimist. His character is too firm and sangnine. He may have moments of depression, hat they do not last long. The musician should never he a follower of pessimism. It is opposed to the real essence of the art.

let him see to it that he makes a straight path and a hrass hand, they will rejoice in an improved taste. The on an economic scale. No matter how modest or how wide, clear one, and his name will endure.

How often we hear some one say, "I don't know anything about mueic, hut I yield to no one in my love set the standard of public taste.

the Department of Education in England, has had more than half-way. exceptional opportunities to form a judgment as to the

fashionable one.

musical education. Young people are fascinated with to attain.

THERE is one side of the appreciation of modern music that often escapes those who criticise others for not caring for the works of the so-called modern maswell-made music, and strives to express the moods or lutellectual ideas of the composer. Of course, it sometimee happens that the expression of moods will correspond to the one who wins and deserves anccess, for he develops the older methods of composition-technic, hnt in general we can say that modern technic in composition is the technic of expression, and the composer is constantly striving to invent new forms of expression. Naturally these new forms are vagne and nnfamiliar to the hearer. Should the latter he hlamed for failing to appreciate the expression of a mood or concept when even the composer does not claim that he has given a true and adequate expression to it? Let the nltra-modern enthusiasts give the conservatives time to grow familiar with

necessity of the dwellers in cities for relief from the severity which they may deprecate has nothing to do heated air that goes with sky-scrapers and asphalted with climatic considerations. streets has evolved the suhurban grove and picnie grounds and open-air concerts. No pleasure resort is cali la saison morte, -the dead season, -the musician's occomplete without the band-stand or orchestral platform, cupation is gone. He is left with idle hands—possibly and a most encouraging sign is that every conductor with a light pocketbook and a heavy heart. A favored feels it necessary to give what is called "good music" as part of his program. Theodore Thomas recently said where fancy leads, but extensive travel, with its many that people like music that is familiar to them. When enchantments and broadening influences, is the excepthe best in music is made familiar to the public, no tlou and not the rule. The rank and file must content The pioneer in music must hlaze his own way, hat matter whether it is hy a symphony orchestrs or hy a themselves with a modest outlog-if at all-conducted point that every one who is carnest for an improvement short this onting may be, every musician should have it. in the public taste for music must keep in mind is that It is the truest economy to provide for a few weeks of the people must hear music and much of it. We hope thorough change. Let it be idleness or, perhaps, better that every town in the United States will have public yet, a diversion of energy into non productive linesconcerts during the rest of the summer season. So far fishing, bunting, hicycle riding, or what not according for it." This is the type of those who nenally wish to from standing aloof from the "village hand" and pri- to fancy. Let him get away from his profession and vately criticising its repertoire, let every musician join accustomed surroundings, and, like Antens in the fable, heartily with the leader and help in getting up pro-

the new expression.

WE very seriously doubt the good taste of "scolding" rest for a season. After a while rest will become grateclares that the profession is overstocked in that country, articles, just as "scolding" sermons are to be con-ful to the body and then the mind can travel. and that a serious crisis is at hand. Many musicians of demand. It is so easy to criticise and to find fault. both serves, men and women of character and attain.

When a teacher has decided to write something for a ing neither fatigue nor satiety. Read the book which the same of the ments and women of character and attain.

When a teacher mas uccount ments are very great—that is, during the teaching season you have put aside to that musical journal, the chances are very great—that is, during the teaching season you have put aside to that and remunerative employment. He ascribes the condi-nules he is an expenenced writer—that he will find indefinite period "when I shall have the time." Get

tion in part to the fact that the profession has become a fault with conditions that surround him. The dispass sionate reader may well wonder whether it would not This condition is also, to some extent, the case in the be much better for the one who is finding fault to take United States. The graduates of the conservatories in off his coat, figuratively speaking, and set to work with our large cities, the music departments of colleges and all his power to help to improve the conditions he deschools, besides the many pupils of numerous private plores. It was of President Lincoln, we believe, that it teachers, form an army of young musicians of whom a was said that he accomplished much because he was large proportion enter the musical profession. This cou- satisfied with the results of his labors, even though he dition is in part inseparable from the great spread of did not reach the full measure of success he had striven

the study of music, and imagine that the practice of the Another writer has well said that "Success is not profession will be equally delightful. But alas! how excelling or equallug some one else, but coming up to soon they are disillusioned. The tremendons pressure the level of your best." In other words, every man is

heart of many a young men and woman who might A man who won fame in spite of blindness had a wife have won a greater meed of success in some other walk who said a great thing when she replied to a compilmentary alinsion to her busband: "He is not more clever than other men; but this he has done; he has made the most of his capacities and his opportunities.'

The man of overweening conceit never scores a success for what he accomplishes will never seem adequate Modern music avoids the old architectural idea of to his merits from his point of view. The man who views himself as an average man, whose need is to develop " his capacities and exploit his opportunities," is himself and Increases his capacity for fntnre Isbor.

A PAVORITE expression, these days, Is "Search light." Every teacher can well afford to turn the " search-light " of experience and a conscientions, honest heart upon his work of the past year, in order to secure better results in the season soon to commence.

To quote Oliver Wendell Holmes, the summer has set in with its customary inclemency. With the gentle Antograt this is a fling at the proverbial nucertainty of the THE demand of the people for snmmer pleasures, the New England climate. With musicians the snmmer

At this time of the year, which the French expressively few are able to slip the leash and to be hither and away

SIR JOHN STAINER, as chief inspector of music of grams. He will be astoniahed to find that he will be met It is but a pale and an emic civilization which clings always to the hannts of men. Give the body all the change and activity that seem desirable ; let the mind

The world of literature is open for excursions involv-

THE ETUDE

THE ROAD TO PARNASSUS.

BY HENRY C. LAHRE.

the valley, and the sight cheers him. He knows that

he has made progress, but turning again to his task he

sees nothing but the great mass up which he must climb.

This time, however, he has more courage, the courage

necessary to brace him up for still greater efforts and

He is now able to obtain a view of all the anrrounding

country. North, south, east and west the paporama is

open to him. He looks down into the valleys and be-

holds the roads winding along the level land, leading to

uo point of vantage. These are the roads along which

the unambitious plod with limited horizon and no sense

of exhilaration. He sees the rivers descending to the

great sea in which they are lost. He sees the road up

which he has climbed with so much difficulty, but now

By and by he hears from one who has climbed-per-

ding upward instead of horizontally, and he becomes

lowly situation he has been traveling.

getting their pupils to work.

through some part of this experience, and there can be

hut few who have not experienced the difficulty of im-

huing their pupils with the ambition which is essential

for making the first ascent. Laziness, outside pleasures

at last he reaches the summit.

and presente of professional life. Form an oninion ou anti-expansionism and imperialism; it does u't matter which side you take, so loug as you link your mind to the outside world of which musicians often are hut vaguely conscions. Find out just what is meant hy the WHEN a traveler undertakes to climb a mountain he sees before him nothing but the steep path hristling higher criticism. Even the Alaskau boundary may be with difficulties. He overcomes one obstacle only used as a means of grace in thought-stimulation. Or, to find himself confronted with another. At times it study a language, if uo more than to read it and learn appears as if there was no way, either forward or hack; the fascination of gleaning ideas disguised in an unfabut he nuches on he follows his unide or if he has no gnide, he has faith, because others have traveled the Read books on music, hat preferably such as do not same nath hefore and he knows that it can he done Presently he comes to some rock or pinuacle on which he can rest and look around,-a temptation too great to he withstood. He is now able to obtain a view of

treat specifically ou your own hranch of the art. Those you may be trusted to read attentively at any time. Read general history, criticism, esthetics, allied subjects, and when you go back to your piano, your organ, your violin. or your singing, you will be surprised to find how much more keeuly alert your senses are for your own specialty. Breadth of culture, knowledge of general literature, acquaintance with the world of action, are demanded more Imperatively than ever from the musician. Nor let the social graces-or shall we say arts?-be neglected. Visit old friends; make new ones. Ruh up the pieces you need to play so well ; practice the songs which were so well adapted to your voice; learn others as good from different and newer composers. If your musical gifts attract attention, and thus aid in building up next season's class, no harm will be done, and in this way the dead season may be made, in its results, a live season.

In touch with the questions of the day, which may hap

have been crowded out of your mind by the interests

WHAT lends unbility to the vocation of teaching, he- it looks easy, its jagged rocks are invisible, the difficulcause making it a labor so arduous and difficult, is that ties which seemed insurmountable are lost in the the teacher must make not one patient study of a type, grandenr of the task accomplished. and apply that one unit of measurement to all who come for instruction, hut that he must make that same knowledge ambles along the level road. He sees the patient study of every individual; not one problem, but a hundred. For this reason that teacher makes the most progress who is so qualified by nature as to have climb and thinks he knows all that is worth knowing. easiest access to the judividuality of those whose studies he is called ou to direct. His must be of a plastic temper, haps only a little way—the joys to be obtained by ploda facile disposition; one of patience and capacity for unselfish interest in people; that interest which, as hy a imbned with ambition. He decides to climb, but still. delicate flattery that no child is too young to feel, can tolerably contented with himself, he is not willing to do alone give him entrance into the natures he is expected all that his guide and teacher advises, and he flounders

and temperament of each of his pupils, and a tactful, takes the advice offered him, and throws himself into under depths, take its way, as distinct in individuality careful manipulation of it, that any one can call himself the work. When once this victory over self is gained, in position to teach that pupil. If this knowledge of the reward is not long in coming. A little hard work, temperament be incomplete or superficial, so much the and he is able to look around upon the valley and realize more difficult the job of teaching. How many teachers his gain. And now he is convinced. He must seek a are handicapped from total lack of all insight into and guide who has been higher. The year of work which familiarity with human nature; and how many discour- was to place him on a sufficiently exalted pinnacle aged and perhaps ruined pupils cau tell of one teacher's simply reveals to him the fact that to reach that point failure to comprehend their mental capacities and analyze their feelings sufficiently to be able to successfully cultivate and sharpen those feelings! It is nature that elects the fittest person to the high office of teacher, not merely the caprice or the amhition of that individual.

A COMMON matter of notice to observant residents in the smaller towns is the hitter and jealous antagonism sometimes waged by each teacher against every other teacher in the town; prohably pretty much due to indiscreet rivalry of the pupils themselves; to the boasting are the difficulties with which teachers have to deal in of one of the merits of his teacher over that of his friend, or to the tattle of gossipy tales exchanged from neighbor to neighbor; probably due to difference and supposed superiority of methods of teaching, and to the rivalry that naturally springs from sharp competition. Yet, often, how disastrons to the musical interests of the From that point the pupil hegins to work with the community may be that jealous autagouism, often teacher instead of against him. In fact, pupil and teacher pushed to extremes ! How much greater might be made are climbing together, though on a different level, and any town's capacity for music by a cenfederation of all all are pushing ou toward that piunacle which so few the teachers; that by their combined efforts each might reach. assist in the accomplishment of what could not be The work of the conscientious teacher is always hard. thought of with jealousy and flerce competition working There are always obstacles which discourage both teacher the fire of the soul. to the detriment of what each may be individually try- and pupil, and the teacher, through his experience,

the way toward improvement. The pupil, if imbued with ordinary intelligence, will realize the faults.

The greatest credit is due to those humble teachers themselves steadily climbing, seldom receiving their due, who implant the first seeds of enthusiasm and ambition in their pupils, even though their methods and technic may not be the most perfect.

The wrecks by the wayside, the failures of other people should not discourage oue, but rather cause him to rejoice that so many have risen out of the valley of ignorance, even though but a short distance

SONGS FOR THE PIANO.

BY MARIE BENEDICE

Songs without words, do you ask? Yes; though by uo meaus always so designated in black and white Songs in which the piano is both solo and accompanying instrument; sougs which it sings in sweet independence of the vocalist, its melody telling the story in its own beautiful way, when hat given the opportunity to do so

Any composition in which the thought is principally melodic resolves itself at ouce into two distinct parts, First, the solo; completely individualized, as clear in its separate ontline as though announced by the voice or by another instrument; not hammered out, as if the piano were a xylophone, but its sustained tones singing the theme, as the piano will sing, if the player but persuades it to do so. Truth to say, this pianoforte of ours is thought of too little as a stringed instrument; too entirely as an instrument of percussion. The second It is thus with musical life. The person with little part, the accompaniment; always subordinated to the solo, hut never sinking to nonentity; the harmonic monntain, but can not realize the view to be obtained background necessary to the full revelation of the from the summit. He feels that it is unnecessary to melodic picture; not in monotone, but with harmonic tiuts changing in accord with the requirements of differeut portions of the picture.

Such are Raff's "Eclogue," Brassiu's "Nocturne in G-flat," Hollaender's "Cauzonetta," Heller's longfamiliar "Slumber Song," and the innumerable other nocturnes, reveries, and mood-pictures of different types. The theme is no less clearly a solo part when lying ahout piteonsly. Perhaps he decides to keep on the ou the upper surface of chords; it must never be And it is only by an intimate knowledge of the nature level road. Perhaps, after a struggle with himself, he merged in their harmonic flow, but, supported by their as is the swan sailing on the rippling surface, or the calm, still reaches of the river.

This effect may be secured by peculiar pressure on the upper notes of the chords, which at ouce individualizes the theme, with just sufficient emphasis ou the lower portions to bring out their harmonic coloring.

The necessity for the condition suggested, the indiseveral more years of work are necessary. The point vidualizing of melody and accompaniment, may seem which he has reached is only a little way up the mountain, but it has shown him that which fills him with former is to the latter as the jewel to its setting; never determination to keep on, and he realizes in what a to be covered by a golden network, but only so surrounded that it shall shine with more perfect beauty, There can be but few teachers who have not passed its charm enhanced and intensified, but never screened.

MUSICAL ART THOUGHTS.

MRS. H. STRAUB.

The hardest task for the teacher is to coax these Who knows of a better musical heaven for any counpupils on and upward ont of the level road of ignorance try than "a limited number of thorough, divinely into some point at which a retrospect can he taken and the spired professionals and a host of enthusiastic amaintelligent enjoyment of music can he indulged in. teurs"?

The giants of to-day are not measured by the yard. As physical exercise develops our physical nature, so mental and spiritual exercise develops our mental and spiritual natures.

The road to Parnassus is not laid out with carpets Afflueuce favors the sway of the senses and dampens

ing, though with ever so hrave a struggle, so valued in the content of the conten is not always wise to find fault, -it is far better to point in spite of it; they were mental and moral giants.

Our subscribers are invited to send in questions for this inpartment. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN. orth questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. ions that have no general interest will not receive atten-

C. V. B .- 1. Elaborate reasons have been given why consecutive ifthe are forbidden in music. You can find these in various works on harmony. The most common explanation is that the had effect afonsecutive perfect fifths arises from the suggestive of two differat scales which they produce. This is especially true when the mets are distant from each other but a second. Forbidden consecutires are, generally speaking, more objectionable in vocal music or in music written for four instruments. In planoforte and orches-tral music the ill effect is often lost in the mass of sound. Violations of the rule can be found in the works of many composers. In nost cares some reason can be given for such violations. We quote 31 Illustration below which was given by Rheinberger, the comdistinguish between harmonic and melodic fifths. The harmonic



are wrong, and should be prohibited; the melodic are not wrong but they sound ugly. The first consecutive fifth in the first brace is not wrong, neither is the second, but the third example, which we call 'harmonic,' is incorrect. The second brace gives the real barmonies, not recognizing the appogiaturas on the accented beais." 2. Perfect fourths are objected to just as much as perfect fifths. Whou a taird is below the fourth the ill effect is obviated, as, for

\$. Richard Hoffman was born in Manchester, England, in 1831. He has lived in the United States since 1847. There is a Richhard ann (notice the different apelling) who is a German, and, we beliers, still living at Leipsic. The composer, H. Engelmann, is a German by birth, but has resided in Philadelphia for some time,

R. E. W.—The largest pipe-organ in the world is in the Town Hall, Sydney, N. S. W. It has four mannals and 126 speaking stops. You will find forther information on the subject in the "Qu and Answer" department of THE ETUDE for January, 1899. We do not know of any fine organ in the Congregational Church at Great Barriagton, Mass., the gift of Mark Hopkins, the millionairs. But we have seen photographs of a very fine organ in the home of Mr. Seaties, at Great Rarrington. Mr. Seaties, at Great Rarrington. ington. Mr. Searies, who married the widow of Mark Hopkins, is an enthuslast on the subject of organs.

J. E. R.—" The Well-tempered Clavichord" is a translation of the name Pach gave to a collection of preludes and fugues in all keys. At the time Each wrote these pisces composers used the keys having but a few sharps or flats, these keys heing favored in the tuning; indeed, an old system of tuning recognized only the accidentala— B-flat, E-flat, A-flat, and F-sharp and C-sharp. The A-flat was thrown slightly out of just tune so as to serve as G-sharp, to make the major third to E, the dominant of A, which allowed the use of this key. Buch took up the system of tuning by equal tempersment, which aims to make all keys equally, though very little, out of tune. To show the advantage of this he wrote the preludes

A. H. W .- The sound of the Italian c is like the English ch before for e, and hard before other vowels; double co follows the same rule, simply stronger; the Italian ca is like the English k; the French ch is soft, like the English sh.

P. B. H.-1. To give a full list of the stops used in pipe-organs would be difficult to do, as the names vary in different countries,

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and even among different builders. (This, however, applies to what are known as "fancy" or "solo" stope, rather than to foundation atops.) A well-halanced organ of three manuals will possess stops Great Organ, -- Double open dispason, open dispason, stopped dis-

pason, Doppel flute, viol di Gamba, trumpet, principal, Rohr flute, fugara, clarion, fifteenth, twelfth, cornet, mixture, super-octave, Choir Organ. -Double-stop dispason, open dispason, doice, fute, clarionet, stop dispason, barmonica, flute d'amour, gemshorn, pic-

colo, sequialtera,
Swell Organ.—Grand bourdon, open diapason, stopped dispsson,

salicional, Hohl flute, trumpet harmonio, bassoon and oboe, principal, Spitz flute, flautino, masard, mixture. Pul il.-Contra-base hombardon double open dispuson violon

The above are all known as "speaking stope," and do not include stops used for mechanic purposes. Very large organs coutsin many stops of the "fancy" sort, such as "Yox Humans." "Corde-nuit," "Vox Céleste," "Cor Angelis," "Un da Marls," etc., etc.

2. The stops used on a reed-organ will depend upon the number of reeds in the instrument, two stops usually representing one set of reeds. They take their names from the pipe-organ, and agree with them as regards pitch, but do not reproduce the individual qualities of tone as do the stops of the pipe-organ.

8. It is not possible to give full directions for making the various possible stop combinations in reed-organs. This can only be done by ractical instruction while at the organ. It belongs to the art of registration, and requires not only general rules, but especial treatment for each piece played

J. S.—The distinction between olassic and popular music has often been drawn. S metimes classic music is popular—so popular that it has been handed down from one generation to another. Popular music is the music of to-day, -the people's music. The word "popular" came into Euglish from the Latin populus, "the

people." Classic, also of Latin origin, came from classis, "a class or rank of people, especially the first or highest rank." This is the snal significance of the terms. Popular music sppeals to all classes ignorant or learned; classic music, that of the highest class, sometimes attracts only the cultured few.

times attracts only the cultured few.
Strictly speaking, however, classics of all sorts are masterpieces
of to compare with the fragments of Greek and Roman art and
literature which have come down to ns. The study of Greek and Roman literature and thought constitutes what is known as a "classic education." Hence, more modern masterpieces, that have become subjects of study and imitation, are said to be classic, and the word classic is often defined as "worthy of study and lmitation," especially from the Greek standpoint.

The classic period of English literature, as distinguished from the romantic, was founded on Greek ideals and imitations; while the remantic sprang from Celtle and Gothic Inspiration, materials, and feelings.

In music, classic compositions, If not written on a Greek basis (as were the operas of the French school, including Gluck), were at (as were the operas of the Freich school, Incheding Gluce), were at least the product of a period of creative thought when Greek culture, dominated literature, music, and art. Romanticism was the reaction against the classic—that is, the Greek method and manner. In classic periods style usually is paramount; in romantic or in popupresent portes several several feeling is more important than finish.

J. 8 .- Various editors have attached various shades of meaning io the sign, a dot nuder a slar, the most obvious being that a note thus marked should be slightly separated from the next note fol-

finger should not quit the surface of the key before the next stisck,

and uses this sign to denote this technical ides.

It is quite clear that if the key is not quitted before it is struck the second time, it must be played by pressure. The real significance of the sign __ or ... is always " press out the tone, and cance of the sign and the form the next tone." Very often this is bet done by a slight forward push from the elbow upon tha pisylog forward push from the elbow upon tha pisylog foger; one dot, however, under the end of a siur reminds the player that the final note is to be played more or less staccate.

A. M. V. D .- THE ETUNE has lately published an article on the and v. 1.0. alto circum use safety pursues an arright on the inlast relationships or reg-time, form of must which certainly is close to the control of the control of the control of the rag-ged technic, which make purples out of ten after, when they play for dancing, is. The difficulty is with the accent, which pupils with weak fingers insist on obtaining by a hard hiow delivered from

It is very good practice for planists to play for dancing where technic is sufficiently formed to admit of it. The swing and life thus gained greatly improves all their other mnale.

thus gained greatly improves all inter-citier music.

We would add that accent on the repeated note so common in rag-time is often best obtained by change of suger, and that a fuger raised very high and driven down very suddenly makes a correspondingly sharp accent, even when combined with a quiet hand

C.O.—It is possible to become a good pinnisi, even if the player the standard for reference on this subject. C.D.-11 is possible to occurse a good planning award the player has been a poor officeation; but why rever satisfied with a poor officeation? Education—Latin, education—where "a drawing ont", it is the "drawing out" of all there is in a man. If must loss in him, the "drawing out" of all there is no man, if must loss is him, clusted to it drawing that out. If he has a large of abstract rescensing, make-street, the drawing out of the finalty. If a man wave to make the contraction is drawing out of their finalty. drawing that out. If he as I he as I have the life man were to say to nation is the drawing out or took taxonty. In a man were to say to Music is the expression of the third inner life is, and the more I fill my mind with images of beauty of every sort, the the more i mi my mutu with images or beauty of every nort, the discr will be my message to deliver in music; and the more exactly I estituate my perceptive faculties, the more perfect my expression If he would do that he would be on the road to becoming an artist, school education or not.

"As a man's thoughts are, so is ne. Let him transform himself into beauty by thinking, speaking, acting it, by feeding his it, and he can't help giving it out. Now, an artist is a man who in the prosecution of his occupation gives out beauty.



CLARKE, Mns Bac. (Oxon.). With an Appendix by George Oakey, Mns. Bac. (Cantab.). Published by J. Curwen & Sons, Loudon, Price 60 cents.

This mannal (124 pp) is one of the many helps which nowadays abound for the instruction of the untutored public in music. The anthor explains that it is designed especially to enable amateurs to follow intelligently the performance of orchestral music.

It is rather a gossipy review of the different orchestral instruments and of the methods of combining them effectively and purely in writing for the modern orchestra. The treatment is practical and is accompanied by numerous Illustrations. The subject-matter is good and can be read with profit. The author's style is familiar and weakened by an overuse of italics and iudulgence in fine writing, so that his work falls distinctly behind that of several American writers in the same field-Krehbiel, Henderson, Elson, and others.

The appendix hy George Oakey gives a clear, concise description of each orchestral instrument, its range, technical peculiarities, effective compass mechanism, etc. In many respects this is the most valuable part of the book, and can be strongly recommended to students who wish to acquaint themselves with the peculiarities of orchestral instruments, with a view to writing for

HYMNS AND THEIR STORIES. By A. E. C. Pub lished by the SOCIETY FOR PROMOTING CHEISTIAN KNOWLEDGE. London. Price 80 cents.

This is a compact little volume of 188 pp., with an introduction by Edgar C. S. Gibson, prebendary of Wells Cathedral, England. Notwithstanding its limite, It conveys much information on the subject of Christian hymnology, and the scheme is comprehensive. It begins with what are called Bible hymns, or canticles not in strict poetic form, such as the "Magnificat" and the "Gloria in Excelsis." After these the hymns of the early Christian Church are taken up in chronologic over that in technical execution of repeated notes the order; Greek and Latin metric hymna, with their English translations as known at the present day; hymns of the Eastern Church; medieval hymns, Christmas carols, etc., to the modern hymns of England and America and other nations. There is not so much about the music associated with these hymns as might he desired, -there is, in fact, very little, -but this is not possible from the limited nature of the publication. Naturally, also, the standpoint of the author is English, as associated with the Established Church of England, rather than American. It will be found useful to clergymen and choir-leaders who may wish to give song services with especial reference to the hymns employed. Such services, including the relation of historic facts concerning the hymns and points of interest in connection with them, have been found deeply interesting, and tend to awaken an appreciation of this neglected part of public worship. Iu case this little book should prove too limited In scope and meager in detail, Dr. Julian's "Dictionary of Hymnology" can be consulted. This Is a much larger and more exhaustive work, and is

> BACH lived for the most part of his career in small BACH fived for the most part of us career in small, obscure German towns; he seldom traveled far afield save for the purpose of listening to organists. He neverthought of making money, since most of his mais: was written for different religious institutions, gratic; the fact that he labored con amore for himself and his numerous family and never heard meny of his own composi-tions properly performed shows that he did not count either fame or fortune. In short, the considerations which usually influence men in their work had not any weight with the old Leipsic cantor .- Musical Opinion.

An English dealer says that England uses 10,000 American organs yearly.

A SAN FRANCISCO correspondent says that plans are under way for a first-class musical college in that city.

A NEW book hy Mr. Louis C. Elson is soon to he issned. It is to be called "National Music in America." RICHARD STAHL, a well-known composer of operatic

and melodramatic music, died in New York last montb. THE exports of musical instruments for May, 1899. show an increase of fifty per cent. over the preceding

RIMSKY KORSAKOFF has written a stage work some-

ductor of the German Opera in New York City for uext of several well-known singers.

PADEREWSKI will leave Europe November 29th. His house as a festival performance. first recital will he in Carnegie Hall, New York City,

lion copies annually.

AN offer has been made to the Guildhall School of African ivory is becoming scarcer every year. A Music. London, to found a series of scholarships to new source of supply is found in the frozen soil of train English tenors

HENRI MARIEAU, the French violinist, will make a short concert tour in this country, beginning in New York City in November.

MASCAGNI has organized an orchestra to play at the Paris Exposition in 1900. Later, he intends to give a series of concerts in London.

An attack of wbooping cough prevented Herr and Frau Mottl from taking part in the Bayrentb Festival. Ailments are no respecters of person.

DE PACHMANN, one of the unique figures in piano virtnosity, is in the United States, in readiness for his tour this fall. He is nnequaled in Chopin.

THE Indianapolis Symphony Society has closed its season with a balance in bank. Mr. Karl Schneider deserves great praise for bls successful work.

THE Musical Art Society of Washington, D. C., has heen formed for the study and rendition of standard cborai works. The membership has been limited to 100.

MORITZ MOSZKOWSKI said a good thing about the young composers of the day: "They are like small caliber guns-they carry far, but do not do much execu-

MILE. CECILE CHAMINADE bas planned a concert tour out of the ordinary. She will appear only in private bonses or at recitals of a semi-private nature in small halls

PEROSI bad a great disappointment in Vienua. In spite of powerful church support his concerts were not very best mau in the United States for the place, successful. The Austriau papers say "The Perosi bubble has burst,"

CHICAGO correspondence says that Theodore Thomas is likely to take his orchestra to Paris for the Exposition. French musicians have many fisttering words to say for Mr. Thomas.

LOESCHHOBN, the composer and famous piano pedagogue, completed his eightieth year during the past month. He is still strong and manifests a most lively interest in things musical.

as conductor of the Philharmonic Society Orchestra, London, and will devote more time to composition. Mr. Cowen has been suggested for the place.

THE tenth annual meeting of the New Hampshire night, while lying in bed, she thought out all the Music Teachers' Association will be beld at the Weirs, stanzas, and, getting up, wrote them out July 31st to August 4th. A fine program of essays, lec-Professor MacDowell, of Columbia University

Sir Huhert Parry, the English composer. Dr. Psrry is any university student. Gustav Hinrichs will have to succeed Dr. Stainer as professor of music in Oxford charge. In another course Professor MacDowell will

THE Tonic-Sol Fa College of London has granted 641,459 certificates since its organization. The English people ought to have a large proportion of good sight readers. No wonder that choral societies and festivals

THE Maine Music Festival, under Mr. Wm. R. Chapman, will be in the week of September 18th, bewill take pisce September 20th; on the 21st the Bangor

what in the style of a cantata; Mozart and Salieri figure that Jean de Reszke entertained some of his English acquaintances with "coon songs," as brought out in the Mr. EMIL PAUR has accepted the position of con-New York music halls. He reproduced the mannerisms

CABL REINECKE, for many years the director of the JOSEFFY will not play with orchestra during his ap Leipsic Conservatory, recently celebrated the seventyproachlog contest tour. He will confine his work to fifth anniversary of his birthday. One of his operss, 'The Governor of Tours," was given at the opera-

THE firm of Krupp has offered an annual subvention of \$400 to a newly formed orchestra at Essen. We sug-AN English contemporary says that the sale of gest that corporations in this country do more in this Stephen Adams' "Holy City" has reached half a mil- way. The London Stock Exchange supports a male chorus and a series of orchestral concerts.

> Siberia-the tusks of the grest mammoths who abounded in the river plains thousands of years sgo. Whole carcases have been found in a remarkable state of preservation owing to the intense cold of the climate.

> PADEREWSKI is married. Such is the latest news, A number of people bave received a card, of which the following is a translation from the French: "Mr. I. J. Paderewski and Mme. Helene, Baroness of Rosen, have the bonor to announce to you their marrisge, celebrated May 31, 1899, at the Church of the Holy Ghost, Warsaw,"

THE violin used by Wilbelmj has been sold to Mr. Kupferschmidt, of Cbicago, for \$10,000. It is one of the great violins of the world. Ednard Hanslick, the Vienna critic, said of the instrument, "When the Gstring of that violin is heard, one seems not to be listening to one violin, but to six violoncellos." It is a Strad.

ME. D. K. PEARSONS, of Cbicago, has given \$1000 to the trustees of Tabor College, Iowa, for the erection of a music-hall. There is not an institution for higher education in the country that should not have many such friends as Tabor College has in Mr. Pearsons. A good music department, with ample facilities for work, is indispensable in any scheme of a liberal education.

THE choice of Mr. Frank van der Stucken as conductor of American compositions at the concerts to be given at the Paris Exposition of 1900 has given general satisfaction in all parts of the country. Mr. van der Stucken has presented a number of American compositions to European andiences, and is in every respect the

A GREAT festival is projected for Chicago, October 3d to 12th. A number of bands are to be in attendance and a series of promenade concerts are to he given in the the public schools. Mr. N. J. Corey, of Detroit, gave Stadium. Singing societies are to be on hand for the an illustrated lecture on "Wsgner, and the Medieval celebration of national fetes. A great dramatic spectacle, Myths: His Life and Early Works." Mr. William to include 2000 musicians, has been prepared. The Armstrong, of Chicago, delivered his lecture, "Unpub."

Mrs. Julia Ward Howe, in some reminiscences cers were elected for the coming year: President, J.S. contributed to "The Atlantic Monthly," says that she Bergen; Lafayette; secretary, W. E. M. Browns, New SIR ALEXANDER MACKENZIE has resigned his post wrote the "Rattle Hymn of the Republic" after wit Castle; treasurer, Miss Lillian G. Smith, Indianapolis; nessing a review of troops near Washington. One of the executive committee, Max Leckner, Indianapolis, company asked her why she did not write some stirring chairman; program committee, Hagb McGibeay.

tures, and music has been arranged. A chorus will assist. has arranged for a University Chorus and a University PLUNKETT GREENE, an English baritone who has Orchestra; membership in either one heing required or heen heard in this country, is to marry a daughter of every male student in the department, and is open to teach free barmony and practical composition, and the works of the students are to be analyzed and discussed.

ENCOURAGEMENT to American composers seems to be the order of the day. Mr. Franz Kaltenborn, a New York violinist and leader of a popular string quartet, has the following notice on the program of a series of orchestral concerts be is now conducting: "With the object of encoursging American composition, Mr. Ksltenborn ginning in Portland. The closing concert in that city cordially invites composers desirous of having their works performed at these concerts to suhmit their scores to him.

AT the meeting of the Illinois Music Teachers' Association, Quincy, June 27th to 30th, the following officers were elected for the ensuing year: President, Mr. W. D. Armstrong, Alton ; vice president, Mr. Walter Spry, Quincy; secretary-treasurer, Mr. C. W. Weeks, Ottaws program committee, Mr. Allan Spencer, Chicago; Mrs. Chandler Starr, Rockford. The Quincy meeting was the most successful in the bistory of the Association, both from the artistic and financial standpoints.

THE following figures are given showing the amount of governmental aid to music in Europe: In Berlin the State gives \$225,000, the Kaiser contributing about \$50,000; at Vienna the Court Opera and Theater receive \$125,000; at Paris the Grand Opera gets \$160,000 and the Opera Comique \$60,000; at Munich the opera gets \$9000, at Dresden about the same; at Darmstadt the reigning prince gives \$70,000, and at Stuttgart and Carlsruhe the government gives \$75,000. Other German cities and States also give liberal aid to music.

A GREAT deal of interest was aroused at the recent Cincinnati meeting of the M. T. N. A., by the exhibition of a piano, the invention of Dr. S. Hageman, Cincinnati, by which any key can be played in natural temperament, and thus be in perfect tune. This is done by a system of thirteen pedals-one which throws the entire instrument into even temperament when desired and the others for each of the twelve keys. Willism Sberwood examined it closely, and expressed a most favorable opinion on the beauty and purity of tone thus secured.

An English writer bas made a list of musicians who have given their means to charitable purpose. Handel was liberal to the Foundling Hospital in London; Jobann Strauss gave a million florins to found an asylum for aged musicians; Rossini bequeathed a large sum to found a conservatory in bis native town, and he slso endowed an institution in Paris for aged opera-singers Verdi's recent munificence is well known, but in 1876 be gave a large sum to the town of Brussels, to be devoted to the musical education of gifted vonng srtists, natives of that place. Here in the United States there have been several examples. Mr. Oliver Ditson left a considerable sum to musical charity, as also did s Pbiladelphia musician, Saulino, who died ahout a year ago.

THE Indiana Music Teachers' Association met in twenty-second annual convention at South Bend, June 28th to July 1st. The vice-presidents' reports showed an increase in the number of recitals and concerts throughout the State. The various papers read before the Association discussed questions connected with the great mass chorns is to contain 15,000 voices, with au lished Interviews," a narrative of his meetings with the renowned musicians of the world. The following offiwords to the tune "John Brown's Body." That same chairman; place of meeting, Columbus.

HOUGHTS STIONS Practical Points by Eminent Teachers

PHYSICAL EXERCISE.

PERLEE V. JERVIS.

A LARGE majority of the piano students are trying to play with fishly, undeveloped muscles. The flexors, xtensors, and possibly the triceps are accorded some sttention, but the muscles of the upper arm, shoulders, back, and waist are entirely neglected. The immense importance of these last-mentioned muscles is not adeonately realized by teachers and players. Upon a thorough development and control of them depends repose, erenness, equality, speed, and ease in passage playing, beanty of tone and power in cbord work. The effect of deep breathing upon tone production, power, and speed is rarsly considered, yet it bas a most important effect. The piano student needs a full supply of richly oxygenized blood, and if he would devote fifteen minutes upon rising and retiring to regular and systematic physical and breathing exercises, stopping occasionally in his practice to go through these same exercises, be would find the clearness of his thinking and power of concentration largely increased, while the fatigue from his practice would be materially lessened.

тне номе ріано.

E. A. SMITH.

WHEN it is possible, a pupil should have a piano to practice upon that is delicate in action, responsive and sympsthetic in tone, and have it kept in tune. Half the work of a teacher may be lost hy having poor pianos to practice on, vitiating to the ear and demoralizing to ths touch. They do their work slowly but surely, and when a good instrument is before them they are taken at a great disadvantage because they can not get the best affects from it. They do not know bow.

Peopls who bave bad an old piano in the house for years are often heard to declare "they like the tone so much hatter than any of the new ones " The ear has become adjusted to the poorer quality and, like the eye when trained in the direction of coarse colors, enjoys only the coarse. To educate the people to a bigber standard of quality in musical instruments is one of the missions of music and teachers.

BUYING A NEW PIANO.

years. If you know nothing at all about the construcwhom you can place utmost confidence to select a piano ways in advance of bim, instead of stagnating, bis course selves wretched trying to stretch their little canary-bird for you. Do not buy according to what piano agents is one continually upward, always progressive. tell you; they want to sell their particular makes, and will have you believe that all other makes are not equal and a higher one erected in its place. to theirs. If you listen to a number of these persuasive touble. Consequently, pay him well for his services; just out of reach is enticing, but one almost out of sight tell him in advance that you are going to do it. Then is discouraging. he will not be tempted to consider any offers made bim by piano agents for any assistance by way of recommendation he may give them to sell their pianos.

not expect him to give you his knowledge and experience sing as well as be did yesterday or last week. Such an for nothing. A musician, being a professional man, deserved as a musician, being a professional man, deserved as a self-ideal, too easily satisfied. deserves the same treatment. Should you have already

On the other hand, if he chooses as his ideal the work days 1"

On the other hand, if he chooses as his ideal the work days 1"

engaged yourself to several agents, who haunt you day and night, and then want a professional to decide for you and help you out of the dilemma you bave brought yourself into, do not be surprised to learn that pianos can be very dissimilar and yet be very excellent instruments. In such cases it remains only a matter of personal taste and preference which just rument to choose. To protect vourself from such useless trouble, engage some one beforehand when you want to buy a piano. The money you expend for the advice procured will be a good investment in every way. The party intrusted with the task of msking the selection will be hy honor bound to select the best according to your requirements.

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THE LAW OF OPPOSITES.

MADAME A. PUPIN.

VERY few people think how much easier it would be, in trying to correct a fault, to take up the opposite fault. The pendulum swings as far to the left as it does to the right, and comes to rest in the middle of the arc.

When one aims directly at the point he wishes to attain, he often gets discoursged as he sees so little apparent progress; something, be knows not what, seems to hold him back. He forgets the power of the impulse toward the hahit that he has held so long.

Suppose we could take the power that is working against us and compel it to work for us; would that not be like a fairy tale? Well, we can. By taking the opposite fault we are working directly toward our aim instead of away from it. If one has the hahit of holding the wrist too high, let him practice bolding it too low; the impulse toward the former hahit will hring bim to the happy medium.

Suspend a weight from a string and give it an impulse in one direction; it will swing back and forth like a pendulum, the arc becoming gradually smaller, but it will eventually find its point of repose.

So in any difficulty which seems insurmountable try to discover the law of opposites; make friends with your adversary, use bis power to push yourself forward, and so come quickly to your point of repose—the attainment of your ideal.

IDEALS FOR MUSIC STUDENTS.

W. F. GATES.

THE man who is successful in any line of work is the bimself, be continually erects new ideals, themselves al-

The ideal of to-day should be torn down to-morrow

To erect an ideal too far in advance is discouraging. talkers your head will be set in a whirl; they will cause One can hardly realize that be is making progress toward You agreat deal of worry and perhaps lasting dissatis

it. But if the ideal is not too far ahead, and if it is 1820, Liset speaks as follows:

it. But if the ideal is not too far ahead, and if it is 1820, Liset speaks as follows:

it. But if the ideal is not too far ahead, and if it is 1820, Liset speaks as follows: tion. Ask some professional musician's advice, and replaced soon and again with other and higher ideals, replaced soon and again with other and migor these, and replaced soon and again with other and migor these, and replaced soon and again with other and against the second of the student's progress is sure and against an administration of the student's progress is sure and against an administration of the student's progress is sure and against an administration. Bible Plate, Locke, Byron, Hugo, Lamartine, Chatgan-thousand against a sure of the student's progress is sure and against an administration of the student's progress is sure and against a sure of the student's progress.

student to make bis ideals out of too low material. For instance, a vocal student may take as his ideal his own When you ask a lawyer or doctor for advice, you do singing, when he is singing his best, and aim always to

of one somewhat superior to himself, some more advanced student, perhaps, he then has an ideal outside of himself, in advance of his present abilities, hat an ideal that he can shortly reach. Then, perchance, his ideal may become the work of his teacher. Later he realizes this ideal, and farther along he reaches still bigher

And so, as the pupil moves the ideal should move ; not originating in himself, hat onteide and beyond himself. Always higher, higher; never reached, hnt always

This idea, in a higher and nohler form, has been given expression by Oliver Wendeli Hoimes, in his beautiful little poem, "The Chambered Nantilus."

This interesting shell fish continually adds to itself additional rooms or chambers, and as it moves into the new one again huilds another and more beantiful. Taking this as a text, the poet cries out, "Build thou more stately mansions, Oh, my soul!" and draws a lesson that teaches expansion of the soul-powers with his most delicate and yet sure touch.

So the student of music can learn a lesson. It is to huild for his ideal a "more stately mansion"; to reach that and to occupy it; then to build another and another "unto the perfect day." There is no more practical teaching In the realm of poetry than in this penpicture of Holmes and the lessons he draws from it.

HOW SHALL I PLAY WITH FEELING?

J. S. VAN CLEVE.

How often do we hear the powers of execution, or technic, and of feeling, or expression, contrasted ! There is really no war between them any more than there is antagonism between the two halves of an oyster shell or hetween the two sections of the apparatus of the heart. Yet we seldom find a player in whom there is a nice and artistic adjustment between the mechanism and the emotion of playing. There are various reasons for this strange state of things, but the effective cause is, after all analysis, our vanity, or rather, say, our misdirected vanity. You can no more have a musician without the sensitive love of praise—that is, sympathy—than you can have a peach without prussic acid. It is only the excess of the prussic acid that makes the peach hitter. By misdirected vanity I mean that love of praise which leads us to strain after things not fitted to our nature and gifts. Few indeed are the great artists who, like Rubinstein, could shine in all styles and seem everywhere preeminent. You should give to the matter of selecting your repertoire the very greatest caution.

First, never play anything which you do not love. Second, never play anything which makes you uncom fortable in the performance, with a sense of clumsy and

nainful effort. Third, never play anything which does not commend itself to your intelligence

If you will thus fit your repertoire to your musical BUYING a piano is quite an important affair. It is man who has held up before himself, day after day and knowledge, to your temperamental bias, and to your numething in which considerable money has to he inyear after year, bis idea of what he wanted to attain; digital powers, you will find that your music will be a rested and is intended to serve its purpose for many in other words, the man who set before himself an ideal, delight to yourself and to all who bear you. Your and whose efforts were continually put forth to reach it. music will be the glad, spontaneous onthreathing of If the ideal is stationary, he soon reaches it and rests on your own personal life, and will come from you as easily stringing, action, good and bad tone-qualities, etc.; if bis oars, satisfied, lifetes, and unprogressive; but if, as and delightfully as the perfume comes from a rose or a you can judge a piano merely by its external appearance he moves onward in the course he has mapped out for pink. But oh, bow many are there who make frantic

canary sings beautifully, though small.

-1x a letter written to Wulff, of Geneva (May 2,

forms up into those of an eagle! Remember that the

"Here is a whole fortnight that my mind and fingers briand, Beethoven, Bach, Hummel, Mozart, Weber, are Then as to the choice of ideals. It is possible for a sail around me. 1 study them, meditate on them, and five hours of exercises (3rds, 6ths, 8ths, tremolos, repetitions of notes, cadences, etc., etc.). Ah! provided I don't go mad, you will find an artist in me! Yes, an artist such as you desire, such as is required nowaA MUSICAL STORY.

BY A. F. BROWN.

single yellow one shone like a lamp amid surrounding alone her famous teacher allowed. darkness. This head had no business to be so con- One morning she met him at the head of the stairs spicenons; the sight of it was an nuwarranted impettipale and worn, inst returning from rehearsal. He the strong young arm, too well rounded for a child's nence. For it merely directed the playing of the stopped, turning even whiter at sight of her, and half swept the bow lightly, and the first heartless, gay notes

despite his yellow hair, Antonio Straboni was thoroughly was full of the music which she had been playing all the but without a glance toward the center where the cumbsle Italian as the best of them. He detested the cymbals. morning-his music. She also stopped and hesitated as ought to be, the girl tripped off the stage followed by a He played them only because even a massician must carn if with a half inclination to speak and question him. But wild burst of applause. They insisted upon an encore. bread to keep body and sonl together, and this was the in a moment the spell was broken. Her pride flushed at They whistled, cheered, and shouled "Bravo!" and only instrument left him to play. He had not always the very thought of her indiscretion; and noting the toss would take no denial. In all this tumult she declared hnng on the ontakirts of the orchestra a pariah, removed of her head he, too, firshed, and with a quick sigh of she would not play again. Herr Ritter begged, insisted. as far from the sensitive andience as the depth of the self-restraint passed on into his room. Half-way down At last, after much coaxing and many threats, she came stage would allow. Once they had desired him as near the stairs she lingered a moment listening for the sound trembling forth again. She also was a true musician, as possible. Once he had sat close under the conductor's of his violin. But it did not come, and with an im In the little time that had elapsed her mood had changed. stand, and Herr Ritter had depended on him as a captain putient gestnreshe ran out into the sunshine and freshair. She was no longer the proud, counciliant child, ready to depends upon his lientenant. For the music had re- and forgot all about it. ceived its sonl from his hands. He had played first He, however, did not forget. Late that night, after a freedom. violin

escape with his life in that fearful railroad accident through; tones bearing a new power and passion. At when so many around him were killed ontright; he had last the little brook in Antonio's heart had risen so high suffered only a maimed hand, its nimbleness lost. Fortn- that another drop would mean overflow. It poured nate indeed! Antonio envied those others, who would out in a flood of melody so divine in theme, though never know what it was to live on and on and become limping, alas! in the execution, that the girl on the a strain so sweet, so tender, so full of pathos and pleadas sounding brass in the world's symphony. A first other side of the thin partition was almost overcome by ing that it hushed the people into absolute silence, then violin doomed thenceforth to play the cymhals!

nations could dull Antonio's ear or drown the music spond, when the music ceased suddenly, and for a few enthusiasm. Herr Ritter beneath the stage and his which, like a spring nuquenchable, welled up within his minutes there was a tense silence, while Gretchen fell orchestra upon it sat petrified with awe and amazement, dinner - which he did not always get ; every might after still throbbing through her veins. the performance till it was time for sleep, which he did Then the door of the room next here creaked softly, him not. and play clumsily, as his poor fingers would permit, the She kept quite still till she heard the step descend the turning abruptly away from all this, with a little smile

shunned the advances which he believed due to pity for quickly for the paper, and drawing it within, scanned it place of the cymbal-player was vacant. What did it his misfortune- he had become the saddest among them eagerly. It was a letter. The brook had overflowed at mean? Had Autonio received her first cruel message, all, who was never of the gayest. He had only his violin. last.

fire hitherto stranger to them, so that his clumsy fingers could harely follow on the trembling strings. His music had gained the masculine quality which it had heretofore lacked to make it trnly great.

It was now three weeks since a little German girl had joined the company, Herr Ritter's niece, the wonderful violiniste whose name was emblazoned on the bill-posters in colors bright as her own golden hair. Antonio had lived thirty long years. But from the day of their first full rehearsal, it seemed to him that time had just begun, a time whose seasous depended on the light reflected from that second golden head, the only one like his in that great, barren hall. Straightway the music began to ripple and eddy tumnituously through the channels of his being like a brook that rises higher and higher every day with hope and longing and reckless abandon, till it seems near to overflow and sweep all before it. And in the little hotel-room next to his Gretchen would sit and listen with hand on heart, eyes shining with delight; would remember and record

Gretchen was prond, although she chose to room in The applause following the first ensemble of the orchesthis garret-like him, merely, of connec, to save money tra had died away, and every one was eagerly awaiting music; and he at last was convinced. for fresh concert freeks and ribbons and toys for the little the entrance of the young violin prodigy. The cymbals cousins; and naturally she had never spoken to the were laid weakly from one pair of trembling hands, and ter's protests—hand in hand before the great and leave.

THE ETUDE

Among all the seventy black heads in the orchestra, a of Brahmaor Raff, or of any of the great composers whom tuning her violin, as was her wont. She kept her head

opened his lips as if to speak words which were already of the "Czardas" thrilled forth like mocking langhter. As his name and his melancholy black eyes betrayed, burning in his eyes too plainly to need utterance. She The air was finished, and with another toss of the head

grand performance Gretchen was waken d anddenly by Yet every one said how fortunate he had been to the tones of a violin which thrilled her through and its beanty; trembling and sobbing with emotion she rising to a height of passion that concluded with a sob Yet not even his daily crashing of these brass abomi-sprang for her own violin to repeat the measures and re- and brought the great audience to its feet with a fury of sonl. Every morning after rehearsal till it was time for back quivering and nerveless with the heautiful melody The song of Antonio's overflowing heart brook was in-

not often seek-for dreams are sad things, sad as reality and a stealthy footstep crossed the hall. A moment when life is nnhappy-he would take down his violin later she recognized the rustle of paper under her door. songs which had come to him since the day before; won-stairs. He was evidently gone on one of his nocturnal and blush of self-confession, she sought instead the dering the while that they should find source in his rambles which she knew he was wont to take as a tonic yellow head usually so easy to find among the black after nunsual musical emotion. She waited till she ones. But her smile faded and her eyes grew wider Kinless, friendless, and alone-for his sensitive pride heard the onter door bang, then with a light she went and wider with foreboding as they peered in vain. The

which be could hardly play, and his ideal which no one
shared, to make life at all worth living. And often he
believed neither worth the stringle and the suffering,
and was tempted to end it all. This was the spirit which
spoke shrough his violin. Antonio's songs were heart
breaking even in their heanty.

Lately, however, a new note had come into the melon

Lately, however, a new note had come into the melon

Lately, however, a new note had come into the melon

Lately, however, a new note had come into the melon

Manual Park Station of my sonl. I must speak. I, the poor cym
heart, remembering the hint in his
staring helplessly at the vacant to
deal of my sonl. I must speak. I, the poor cym
heart, remembering the hint in his
staring helplessly at the vacant of
the same in the same in the same heart, remembering the hint in his
staring helplessly at the vacant of
the same in the same heart, remembering the hint in his
staring helplessly at the vacant of
the same heart problem. The poor cym
heart, remembering the hint in his
staring helplessly at the vacant of
the same heart problems. Never to speak
to you or touch your band of my sonl. I must speak. I, the poor cym
heart, remembering the hint in his
staring helplessly at the vacant of
the same heart problems. Never to speak
to you or touch your band of my sonl. I must speak. I, the poor cym
heart, remembering the hint in his
staring helplessly at the vacant
days. I was I dear men to speak to you
what he said—he would rather did
the same heart problems. Never to speak
to you or touch your band of my sonl. I must speak. I, the poor cym
heart, remembering the hint in his
staring helplessly at the vacant
days. I was I dear men to speak to you
what he said heart problems. Never to speak
to you or touch you in the same heart, remembering the hint in his
star places. I the poor cym
heart problems. Never to speak
to you or touch you in the sain heart problems. Never to speak
to you or touch you in the sain heart problems. Never to speak
to you or touch you in the sain he thongen their look was kind. I dare not speak to you myself. I will not ask you to write me a reply. There is a sweeter way than that to hope or to despair. Let me hear it through your divine violin, Signora. Let me know my doom to-morrow. The choice of your solo is your own—let it voice your message to my heart. I shall understand. Without love the brook of my heart will dry. With too much love it is overflowing now; let its stream unite with yours-or let mine cease for-

"I kiss your little feet, "ANTONIO STRABONL"

The girl sat paling and finshing by turns as she read the words painfully scrawled. Suddenly she bent and kissed the crabbed writing. Then with a quick revalsion, remembering the pride of her position, her recent trinmph, and brilliant future, she finng it on the floor, and, seizing her violin, dashed into a gay Hnngarian dance which she had chosen for the morrow's solo. What had she to do with this cymbal-player, the mere artisan of the orchestra, though he might write beautiful songs which no one heard?

hamblest player of the orchestra, every member of which among all the black, close-cropped heads in the orchestheart singing to heart in music which no other care was prone before her feet. Yet sometimes when the tra the enrly yellow one alone was drooring and turned could hear. "The Interior."

THE MAN WHO PLAYED THE CYMBALS. orchestra was rehearing and she was supposed to be away from the right stage entrance. It was raised practicing the difficult music of her evening's solo-first however, showing a face white to the lips, as a childish looking to be sure that she was quite nnheard, Gretchen figure emerged and tripped across the stage, bowing would mnte her violin and softly play some quaint, ex-sancily in response to the storm of applanse which greeted quisite air, surely never included in the complete works her. But she did not turn toward the orchestra while away; and Antonio's heart sank low within him.

Then with a toss of the golden mane over her shoulders. wound, eager to show her self-importance and heart-

The bow trembled irresolutely in her hand. She hesitated as if undecided what to play, while the andience applanded still londer this new evidence of childish bashfulness. Suddenly she raised her eyes brayely, her cheeks finshed, and she began a strain never heard before by any one in that vast hall, andience or orchestra; deed carrying all before it, even the world which knew

But the girl looked neither at the great audience before her nor the flowers finng all about at her feet. For but never the second kinder one? He would never know-never understand! With a terrible fear in her heart, remembering the hint in his letter, Gretchen stood staring helplessly at the vacant seat and the cymbals abandoned beside it. For she felt that he had meant what he said-he would rather die; he would die. And the andience continued to roar its empty applause for

With a sudden wild sob Gretchen ran across the stage and down the stairs past Herr Ritter, who stared speechlessly at her as she fled she hardly knew whither. In her thin dress, without cloak or hood, she was harrying ont into the darkness to find him before it was too lateto tell him all and beg him to return for the world's sake which needed his music, and for her sake who needed him most of all

She had flung open the heavy onter door when a hand from behind grasped her arm. A trembling voice whispered in her ear-"Gretchen!" And turning she beheld the now shining eyes and blessed golden head she believed she had lost forever.

Antonio's trinmphs had almost come too late, as so many trinmphs do. Fleeing from the mockery of the "Czardas," just as he was closing the same door behind him upon hope, and love, and life itself, he had caught the first strain of his own romanza. It had come at this last moment like a reprieve to the condemned to the scaffold. He could not realize it at first, the revulsion was so sudden. But the passion of Gretchen's heart answered to his own in her rendering of his sonl's perfect

THE WAY TO A JUST CRITICISM.

BY CHAS. C. DRAA.

It seems, nowadays, that almost any one is considered capable of criticizing onr great pianists-at least, such a conclusion might be drawn from some of the criticisms which appear, from time to time, in many of our daily papers. But why this state of affairs? Is it true there is so little required of one in the interpretation of the master-works that persons without the slightest musical training whatever can step forward with criticisms which promise to put an end to the performer's career?

Such egotism ! Yet these self-same individuals are permitted to continue in their efforts to cultivate (?) the public taste. What ! argne with them? No ! for experience has tanght many of us that the less said the better. -snch critics are, most invariably, the know-itall kind, and are never in need of more learning.

But, to the student, are there not a few of you who often wish you were able to criticize and to do justice to him who has devoted his whole life to the study of his art? Yes. I believe there are many of you ; therefore, if you will consider with me some of the more salient points concerning this question, possibly we may arrive at some conclusion whereby one may be enabled to find guide. This, with your artistic temperament, should his way along this much-coveted road.

Let us divide the matter into five parts : Technic. pedals, intellectual development, shading, and emotional content.

TECHNIC.

Under this head we will give our attention to that which belongs directly to the fingers-the manipulation of the keys, this including the different forms of scales, arpeggies, chords, and octaves. Notice whether the performer's playing is free from false notes. Are the scales and arpeggios played equally well? Are they smooth or rough? What remarks have you upon his legatos and staccatos? Are the chords and octaves elastic, or, instead, do they sound cramped?

THE PEDALS.

Does the performer, as is so common, continually use the common "syncopation" of the damper pedal, or is he artistic enough to employ a "half" pedal now and then, or, as the case may be, continue for an instant without either form? Does he resort to the piano pedal for all piano and pianissimo effects, or is he also capable of producing these without such assistance? Remember, too, much pedaling is as bad as not enough.

INTELLECTUAL DEVELOPMENT.

Does he play the piece at a proper tempo, or is it too fast or too slow to correspond to the sentiment of the music? Are the different themes brought ont according to their respective degrees of importance, or is he careless and allows them to be hidden within the accompanying parts? Notice the embellishments; are they treated as asked to be imprisoned in the Bastile. That personage, such, or are they permitted to become a part of the in surprise, inquired the reason. Mehul said he desired theme? Does he plan his climaxes well, or, instead, lose to get away from the noise and bustle of the city and to sight of these important factors?

SHADING.

Does he produce tones of a rich, song-like quality, or, to the contrary, those which are harsh and unmnsical? Do you hear the piano and pianissimo effects? Also those of forte and fortissimo? Are these well balanced and contrasted in the different parts so as to produce coloring of various shades, from the lightest to the darkest, and from the daintiest and most refined to the grandest bravuras?

EMOTIONAL CONTENT.

What is music without emotion? I would say that it is much like a bouquet of beautiful flowers which have no perfume-both pretty and pleasing to the senses, but nothing more. A pianist may play with the most perfect technic, his pedaling may be absolutely flawless, he may develop the different themes and produce the climaxes in their proper relation one to another, the shading may light of genins, but he is not the ideal planist who can to business, and when William and Mary were crowned will learn to understand more complicated forms.

reach his andience by more than a mere pyrotechnic dis- tion of the organ-loft and sold admissions to spectators. play-he must touch the very souls of his listeners; he He looked upon this as his by right, but the Chapter must arouse their imagination; he must, as it were, heard of it and made him turn over the funds. He carry them into another world.

These are but a few of the many questions which mnst be considered before an attempt is made at criticism; therefore, think carefully before you decide the performance was a failnre. The program might, perhaps, have been better arranged, but this is not the of Paderewski with the following explanation: question. Was the interpretation a failure? Were you "This curious little creature never comes out in the

developed in the hearing. Then consider well what you publicity " is. say; be a close observer of the many details of the performance and let the laws of the divine art be your pave the way to a just criticism.

HUMORESKE.

BY H. M. SHIP.

An admirer of Rossini sent the composer at Christmas-time a fine Stilton cheese and an oratorio which the

A few days afterward the widow had the following donor had recently composed. In a laconic letter of sentiment placed npon her husband's tombstone

thanks, Rossini wrote : "A thousand thanks! I like the cheese very much."

Some people have a very frank and blunt way of expressing their jndgment. At the funeral of Liszt, at Bayrenth, the procession was headed by a "fire-hri-

WHEN Schnbert wrote his well-known song, "Die Forelle," he was in such a hurry for lt to dry that he shook the ink over the paper instead of the sand-a fact to which the antograph bears ample witness.

ROSSINI is noted as being one of the laziest of musicians. It is related that a friend once found him com- infrequent performance by our best orchestras : posing in bed, doing his writing there that he might keep warm. A piece of music had fallen off the bed, and such truly inspired pieces as Strauss' waltzes from the rather than get np after it Rossini turned over and wrote programs of our symphony concerts; but against ont another duet to take its place.

MEHUL once went to the Chief of Police of Paris and escape from the good graces of his friends for a time. that he might give his whole mind, uninterrupted, to composition. His wish was not granted.

ABOUT twenty-five years ago an English music publisher, in an interview with Brahms, anggested to him the advantage of having his music issued in England simultaneously with its publication in Germany. Brahms declined the proposal on the ground that he would then have to write two letters instead of one each at Hamburg, the birthplace of the composer, where he was temporarily sojourning. In order to show that waltzes." there was "no animosity," Brahms was exceedingly sights of the city, but insisted upon paying every expense attending this "personally conducted exentsion."

not also bring ont the emotional content. He must at Westminster he took advantage of the excellent posialways thought of it as a crowning insult.

In E. T. Reed's series of sketches, published in "Punch" and entitled "Animal Land," is a caricature

familiar with the selections? Was he found wanting in same place only about once a year—that keeps his vallew any of the foregoing points? You must not allow your up. They take him round in a saloon-carriage with his likes and dislikes to enter your criticism nuless they be name very large on the ontside, hermiticly seeld and founded npon recognized and well-established princi- deckerated with maden-hare ferns and rare browcades. They stop at the towns and let him ont to play for a few Should a jury, when considering a case, be infinenced minutes; then all the ladies in dahhly dresses weep and by any personal feelings they may have? Should a gassp and shreek out 'Divvine!' andsettra, and rush jndge, before whom a case is finally placed for settle- about after him until the pollice steps in -- then they kiss ment, allow his personal feelings to infinence him? the legs of the piyanno and mone for a fortnight after. Never! The ruling of a court must be in accordance He looks more like a mopp than anything, I think." with the laws of the people and the facts of the case as But, all the same, Mr. I. l'. knows what "profitable

SPEAKING of Purcell recalls the story of a widow, recently bereaved, who went to Westminster Abbey in search of a snitable epitaph for her departed husband's tombstone. She strayed into the north aisle of the Abbey, and she was particularly well pleased with the inscription upon the tablet placed in memory of Purcell, who is buried under the organ

"Here lyes Henry Pnrcell, Esq., who left this life and is gone to that hiessed place where only his harmony can be excelled," etc.

ERRCTED BY HIS SPOUSE A--- B----MANUPACTURER OF FIREWORKS. He has gone to the only place Where his own works are excelled.

THE STRAUSS WALTZ AND THE CRITICS.

MR. HENRY T. FINCK, the prominent New York critic and Wagnerite, says of the Stranss music and its

"It is stapidly academic and pedantic to exclude stupldity, as Schiller has remarked, the goda themselves fight in vain. A symphony is considered all right, though it be the veriest trash; but a wal that is a product of pure genins is tabooed, nuless i smnggled into a symphony—as by Tchaikowsky. W at makes the situation the more peculiar is that planish of the highest callber never hesitate to insert waltzes by Chopin or Stranss in their programs. Brahms wrote on Mme. Strauss' fan the first bars of the 'Blne Danube Waltz,' with the words, 'Not by Brahms, I regret to say.' And Richard Wagner wrote, In 1863, that 'a single Stranss waltz surpasses in charm, refinement, and genuine musical value most of the imported and often laboriously manufactured products of foreign musicians.' Moszkowski relates that once at a dinner Wagner proposed a toast 'to all musical geniuses, from Bach to Johann Strauss,' and it is known that he often played his waltzes would then have to write the Albarian Strades, and it is known that he often played his waltzes time a new work was issued. This interview took place at Bayreuth. Liszt's admiration for Strauss was equally sincere, and Rublustein delighted in playing his

In these days, when the crusade for musical developcordial and friendly to the English publisher and his ment and an improvement of the public taste is so companion. He not only took them round to see all the ship names, either of composers or styles of music. A Stranss waltz played by a first-class orchestra will do much to help the movement. The public can take hold PURCELL, while organist at Westminster, had an eye of a waltz. As power of appreciation is increased, they



"I have been teaching Mason's 'Touch and Technic' for the past two years. I think the method gives anppleness, but I find that my pupils ahuse the arm-touch and do not use enough the finger tonch. In their scales, for instance, I am compelled to tell them all the time to leave their arms at rest, to play with their fingers. Some, if left to themselves, would beat their measure or mark their accent by a movement of the forearm. Would it be better to stay a few months over the finger-tonch before taking the arm-tonch, as a rule, in order to secure a certain quiet of arm and wrist? What would yon suggest to correct that fault with some pupils in ice? Would you advise the reviving of the

nse of the old-fashioned har attachment?
"Do you approve the course of a professor who does not want a beginner with talent to play a piece in the Easy pieces are sometimes difficult ith a fast tempo. Is it better that pupils should play them fast and make a few mistakes, or play them well but slowly and exact velocity only with exercises?

'Is it better that a pupil whose ear is not much de-

The faults you mention in the playing of your pupils nsnal manner-i. c., raising the finger and carefully little at the completion of the finger elastic. placing it upon the key already being held by the other Again, in your scale playing, where you say you finger. Then the first one is released. I do not slide have such trouble to seeme quiet aim, you have not across from one to the other, because the value of this begun right. You should have begun with quiet arm. exercise is for the playing of melody, and distinct artic- There is no movement of the arm in scale playing exulation is of the utmost importance. (2) Arm touches. cept the lateral progression from one octave to another. Here the extreme oscillation of the wrist, as indicated in The accents in the arpeggies and scales are always finger the illustrations in the book, are for exercise, and have a accents. Raise the fingers preparatory to making the primary value in loosening the wrist and giving control accents, but do not permit the arm to move. What of this extremely important joint. Later on I teach a your pupils have to know is where their fingers begin straight triceps touch, made with the flugers already and end; how much of the playing apparatus is inupon the key, without any more than the least possible cluded under the term hand, and how much as arm. motion of the hand or arm. But the extreme oscillation Then in finger passages rule ont everything else, except of the wrist has its value as above. (3) Hand and in combined tonches, where two or more are put tofinger clastic. The first by a free fall of the hand, the gether for some peculiar effect. In all accentuation of quite advanced. The best nee of the fast forms in wrist remaining at the five finger level, and not oscil- scales and arpeggios permit no extra motion for the the early stages is to secure lightness and speed. lated. This is the point you have overlooked. Besides accent, beyond a preparatory raising of the finger. I learning how to come upon the keys with the entire do not advise any mechanical means of securing quiet effort to get speed the pupil constricts the wrist, and so weight or force of the arm, you have also to learn how arm. In fact, I believe them unnecessary and more we lose more than we gain. Play the light and fast to bring the momentum of the hand into action as a harmful than beneficial. productive force without disturbing the forearm per
The proper method of arriving at the full tempo of can get eighth-notes rather fast and very losse; then ceptibly. This also holds in the second touch, the finger fast pieces is discussed in sections 7 to 12, in the first double and make them sixteenths, playing just twice as elastic, which is the extreme finger staccato, many times part of volumes II and III of Mason's "Touch and Tech-fast, and look out for softness and lightness. This is the illustrated in the book. In this second touch (finger nic." It consists in attempting speed as speed. Be-best I can give you. The first touc is a hand touc and elastic) the forearm still remains at the five-finger sides studying the passage in a slow manuer in order to not arm, but the hand is loose on the wrist and the imposition, and is not oscillated or moved in any way, or get the detail, you also try it now and then at its proper pulse comes from the arm; there is, however, scarcely position, and is not becimine or more as any any beautiful to the proportion of, any six times slow any perceptible motion of the arm. and fast," the question of speed and lightness are the and three times fast, turn and turn about, all through main ones, and here, again, the forearm remains at the the practice. In this way you arrive soonestat speed, five-finger position-i. e, about an inch above the keys As for counting, have the pupil do it aloud. Then (I mean the bottom of the wrist is about this height you are sure of the main thing, namely, that she is above the level of the keyboard). In extremely difficult thinking of the time as well as of the intonations and man; nearer than parents, sisters, or comrades. We finger exercises for donbie bixtis, the wind aground the lagoral place and the lagoral place and the lagoral place arised considerably lower—i. c., about an tank helow the level of the keyboard, and kept there or visit way of beginning music with a child about five years old? She is talented and likes to amuse herself finger exercises for donble sixths, the wrist can advanthrows the work upon the fingers and increases the throws the work they are the power in time. Whereas, if we permit nature to take
her course and the wrist to be missed at the moments
when the touch is most difficult to make, the fugers are I

the first this concerting a firm legate to the proper service of the property of the propert

In the above manner of treating the two-finger exercise you will observe that in the clinging touch the This will give you some idea and save me trouble. vided that they furnish real esthetic enjoyment. In hand with finger elastic and the light and fast forms the What you have to do is to give keyboard facility, which our days the role of dilettant is understood quite other forearm remains in the usual position common to all will mean the Mason arpeggios administered in small wise; this is why artists about the dilettantism which

of the forearm from a high position to a low one. ing melodies. Therefore, if you secure the quiet position in the exer-

some old writer said. The characteristic bad habit and parlor pieces intermingled) the remainder. For which sometimes accompanies the use of these exercises legato, try the broken thirds. Your pupil does not lisis that of permitting the fingers to bob out straight in ten to the continuity or connection of the tone. As passing the thumb in scales or arpeggios. This habit soon as she has started it she forgets it and thinks of has to he broken as soon as it appears. For while I something else. Canse her to sustain tone with the should make all the trouble I knew how in order to se-voice, then to do the same thing on the piano. Make her cure a complete straightening of the finger preparatory listen while you play with perfect legato and imperfect to the elastic touch (because this is the only chance you until she can detect the difference. Do this very get at the extensor muscles), I should take just as much slowly, using tones quite long, whole notes in ordinary pains, or more, to avoid this motion when it was not time. Another element probably missing is the muscu imperatively demanded. For tone-production, the larsense of sustaining. Cause her to exert a pressure knowing how to plant the finger-tip squarely upon the npon the keys, just as she continues to force out the key and to remain there the full duration of the tone, without sliding or letting go, is just as important and you have a practice clavier handy, set the touch at six as indispensable as to know how to sweep across the key or eight ounces and have her play the clinging touch veloped should count the measure alond until she reads her piece well, or should the teacher count for her?"—

momentary contact with it in the nparm variety. The organ, having her connect the tanger. In short find. momentary contact with it in the np-arm variety. the organ, having her connect the tones. In short, find Every manner of tone-production sooner or later comes out whether the failure is due to imperfect musical coninto legitimate use. But in spite of all onr modern noare due to your insufficient care in teaching the touches tions, pure finger technic, legato, remains the staple of address yourself to the missing link. In the Mason system and to your not obtaining pure the playing. What we want is complete individuality of touches of the different kinds. I have several times the fingers. Now, in finger action I would expressly progiven my habitnal use of the two-finger exercise in four hibit all other motions, whether of arm or hand, exforms: (1) Clinging legato, with pure legato, in the cepting that I would permit the hand to spring up a

What must be taken with your book III of 'Graded

pupil is a beginner about forty years old."-B. K.

Read through my "Twenty Lessons to a Beginner." ordinary playing, and no arm oscillation takes place. doses and by rote; also two-finger exercises for touch.

The model by rote; also two-finger exercises for touch.

in no respect resembles that indicated above.—Anion But in the forms involving difficult combinations, with Theu you have to form the musical ear. She must learn Rubinstein.

great tendency to constriction, the wrist is carried lower, to hear and to know music so as to whistle or sing it hnt retained there, and not oscillated. So in these ex- from hearing. Then she must be able to write from ercises there is only one form which involves oscillation dictation. More than half the playing should be pleas-

With Grade III use also some of the pieces in the first cise forms involving this position, the ample motions in book of my "Studies in Phrasing" (Phrasing, book 1). the arm touches should not be made the habit of the These are for melody playing. Pieces you will find in playing in hand and finger passages, and I do not see the collections of graded pieces published by Mr. Presser. why you should experience the difficulty you mention. My Grades should occupy about a third of the total All exercises have their "lesser flees to bite 'm," as study; exercises about a quarter; and pieces (phrasing breath while she is sustaining a toue with the voice. If sciousness or muschlar seuse; when this is found out,

"How soon do you give scales to a beginner? Also how soon chords? When do you take np the Mason velocity forms in the two-finger exercises?"—L. M. G.

In my "Twenty Lessons to a Beginner" you will find a way and order of coming at the scales and simple chords. The same snhject is also discussed in the "Primer of Music" by Dr. Mason and myself. As the subjects are very important, I prefer you to look them up there than to give so short an answer as space would compel at this time.

"I am not satisfied with the manner in which the fast "I am not satisfied with the manner in which us used forms of the two fluger exercise develop as I was taught them. It seems to me as if my teacher used the same kind of arm impulse for the first tone in the fast forms as in the slow." —D. S. W.

I do not use what Mason calls "velocity" forms of Velocity as he gives it conduces to speed, but in the

recognize this in misfortune, and of all instruments the one that responds best to its 10le of friend of man is the piano. Furthermore, I consider that instruction on the piano is a great benefit to humanity, and I would not be far from rendering it obligatory; considering it, it must be understood as a true consolation for the pupil, and not as a means of "shining in society." The arts can not exist without dilettanti; I do not speak here of those amateurs who think only of satisfying their vanity, if it be only, as they modestly state, for an object of charity; but I have seen men who truly love art, who

K. K. N.-The elaborate diagnosis of your case, both as to your musical nature and your symptoms, though minute, was, on all accounts, interesting, and not in the least too circumstantial. I gather from it all that you are one of those enthusiasts of whom we need a larger percentage in our profession. What you say as to your love of filling in hymns at the reed-organ, when a girl, and making experiments upon the harmony and in the various effects resulting from the blowing with the pedals, would indicate a nature musical clear to the bottom.

It is sometimes said that there are clergymen who ought to be following the plow, and doctors who ought to be getting a livelihood by the sweat of their brows; and certainly there are some in the hasiness of teaching music who have not the divine call to that work. You, however, have it. If, even at the age of twenty three, you can, as you say, secure three years of uninterrupted study, the outlook for you is hopeful. At this time it would not be wise for you, having so little early fingerdrill, to undertake to begin climbing the weary technical mountain, on the summit of which stands the palace of the concert pianists; but you may acquire a proficieucy fully adequate to the needs of a teacher, and capable of yielding great delight to your own self, for the most beautiful music in the whole world of piano art is to be found chiefly in the grades from III to VII on the conventional scale of X

I greatly deprecate the constant striving on all sides for phenomenal feats of strength and speed, thrilling as they are when successful, for two reasons: First, they are excessively dreary to the listener unless they are perfect; and, second, they distract and draw away the mind from the soul-refreshing charms of less dazzling but intrinsically more beautiful music.

Now, as to making the pipe-organ your instrument. From what you tell me of your proclivities and instincts, I should decidedly recommend it. But I must caution you that the real art of the organ is not only high and noble, but excessively difficult. There is no instrument upon which it is so easy to get a little result that is endurable, and uo instrument upon which it is so difficult to reach exhaustive mastership. The ordinary church organist in our small cities and towns scarcely merits any praise, for its true nature usually remains a book sealed with apocalyptic seals; and the poor, captive king, the organ, remains all his days like those women whom Dr. 0. W. Holmes sings so pathetically. He says :

Alas for those who never sine

And so I say, Alas! for the poor pipe-organ, doomed to grind out, each Sabbath, musical doggerel and banal Sunday school drivel, while its wonders of solenn, soulstirring sound remain silent and nuguessed. If you will be a pianist and an organist, be both in genuinc character, for both are nseful, both are noble, both are highpriests of the temple of God's eternal beauty.

Go to some large city and enter a good school of established rank, or select teachers of similar grade, and a happy inture filled with usefulness and refined pleasare will be yours.

Valse of Chopin, and as you ask to have some account of the composer of the former piece, I will make an effort to be of some help to you, if may be.

brilling girls and eccentric habits. He was born about of the Flowers! you will find these striking and unique haste; never rest." sixty-five years ago, and is a typical Parisian. He is sometimes called the Gallic Liszt, just as Berlioz is called the Gallic Beethoven. Certainly, the kinship of Saint-Saëns to Liszt, as to genins, is very striking. By this it is not meant that he is devoid of personal originality, for that he has in wonderful overflow, but there

THE ETUDE are many leading traits of mind in which Liszt and Saint-

Saëns do certainly resemble each other most strikingly. First, they both were practical piano virtuosi of the most dazzling character.

them in this specialty positively stagger belief.

work was then nuknowu, and his arranging and reading sparkle. were at first glance.

Again, in the third respect, both Saint-Saëns and Liszt wearied of the temporary though glorious splendors of the virtuoso career, and settled down to composition, chiefly of the instrumental kind.

Fourth, the forms invented by Liszt, particularly the symphonic poem, his most valuable contribution to musical morphology, and the pianoforte rhapsody, a form equally original, were most successfully imitated by Saint-Sains. In the form of the symphonic poem he did some notable work of the very highest charm.

But the kinship with the great master of Weimar did not stop with things of external form,-it was deeper, and included their spiritual structore and peculiar life Thus, the music of both masters, while abounding

with rhythmic life and bold, striking harmony, is almost destitute of real melody. There is a decided preponderance of virile over feminine emotions. There is pomp and splendor, rather than delicacy and tenderness. There is at all times a wondrons and fascinating brilliancy rather than deep feeling or earnest thought. They seem to love the flashing surfaces of life, rather than its darker problems and its gloomy mysteries. They sing of triumphs, of festal gatherings, of the proud delight of self-conscious beauty and power, of the picturesque, and the strange. Hence, we find Saint Saëns at his best in such works as the grotesque tone-translation of the mediaval picture of the "Dance of Death," nnd the fautasic for piano and orchestra, entitled "The Wedtireless enthusiasm, but real tenderness-never, and very seldom any deep brooding. Hence, when we hear the music of the charming Frenchman we think of splendid ball-room scenes, with all the glories of artistic costnmes, where the air is heavy, yet intoxicatingly stimulative, lister with the sweet breaths concocted by the chemist; where rays that bewilder and half-hlind; where conversation does not ripple gently in the curves and rings of tender friendliness, but where it dashes and flashes in the cataracts of witty epigram and clever compliment.

But you must not for a moment think that I mean by this that there is any lack of value in the music of the gifted constant charm. For piquancy and appositeness he is without a rival. His music glitters, not glows; yet the glitter is a real illumination, engendered from within the substance of the ideas themselves. For a pictorial analogue, we think of the intense cerulean splendor of the Mediterranean sea and sky; of the green of the emerald; of jet-black and snow-white; of the ruhy's deathless blood, and the darting fire-points of the cut diamond.

However, let no affectation of ultra-quiet severity of taste lead you into excessive Brahmsism; Brahms, indeed, is good, very good; but Saint-Saëns also is a fine spiritbe the "Mandolinata" of Saint-Saëns and the A-flat

Yaha of Case of Saint-Saëns and the A-flat

The same of Saint-Saëns and the Saëns and the A-flat

The same of Saint-Saëns and the Saëns and no servile copyist. He is just as original as mny master in the world. A love for brightness is nothing to be ashamed of. Let us remember these eloquent lines of Leigh day, and remember the wise maxim of Goethe, whose Oi. Let us remember the ware maxim of coeffice, whose Hunt, defending a taste for warm hues. In his "Songs" vastness of achievement was equal to his quality, "Never

See and scorn all duiler, Taste how Heaven loves color, How great Nature clearly joys in red and green ; What sweet thoughts she thinks Of violets and pinks,
And a thousand flashing hues made solely to be seen.

See her whitest lilies And what a red mouth bath her rose, the woman of the flowers."

Among poets Saint-Saëns makes me think of Swin-Second, each was a positive phenomenon, almost a burne. He has the same intensity of sweet and of bitter, miracle, as a reader at first sight, and the stories told of the same bewitching mastery of rhythmic effect and the structural devices of form, and the same vivid sense They say, for instance, that at Bayreuth, when Saint of life in this living, hreathing world. The "Mando-Saëns was at the height of his Wagner-enthusiasm, he linata" is a tone-picture of a mandolin-girl, and you sat one evening at the piano, in the presence of a large must make a sonthern and altogether Spanish picture of company of the world's musical notables, and read from the piquant. pretty, attractive creature. Play with the orchestral score one of the acts of "Parsifal," and desh, with snap in the rhythm, and with a crispness of also from the score of the "Nibelungen." The former accent like the tinkle of glass. Let your interpretation

> A. A. M .- There is one remark in your letter which pleases me greatly, and that is the remark that you can not conceive of a happy life with music omitted. That is the ring in the voice of an inquirer which I love to hear. That is the real metal whereby the soul is to be tested. It is the people who can not conceive of a happy life with music omitted who are the hope and strength of the cause of musical art in America. It is the spnr of ambition rousing the mind to effort by its sting on the one flank, and the spur of money-need ronsing the mind by its sting on the other flank, of which we hear most constantly. Every one who wishes advice is either restless with the desire to surpass others and to excel for ambitions reasons, or it is the person eager to live off the fragments and tithits from the altar of art who most frequently appeals to us. Our perpetual demand that music should afford us either a wreath of scarlet fame-flowers or a bushel of juicy fruits for food is traly a manifestation of our two leading traits as a nation, viz., ambition and thrift; but it were well If more of the deep, rich, red, warm, pulsating blood of love were in our veins and arteries.

As to your various questions, I must say, first, by no means try that oft-exploded fallacy of acquiring your technic in mammoth bales. It is a very frequent blunder in an aspiring young person to thluk of taking the hige draught of mechanical labor, of which so much terrifying talk has been heard, in one long-drawn, resolute, heroic pull at the formidable drinking horn, like Thor at Jötnuheim. No, no ; you could not take two ing Cake." There is in Saint-Saëns, as in the great solid years at scales, nor even, as you ask ngain, one year. Hungarian master, life, fervor, vivacity, hurning energy, If you could endure such tiresome mastication of wheat and corn-husks, I should say that your call to a musical life is at least as dubious as that of those preachers to the ministry of whom it is said they may have been called by the Lord, but he forgot to call any one to

Technic must be intermixed with other work, and gems of a hundred hues glitter and burn and flame in the dogged power to do a quantity of unmixed technic without flinching proves that the nature is essentially nnmusical. As you say that your eyes will not bear much use, and are likely to remain so for the next two years, according to the physicians, I advise you to do as the blind do, at least in part; that is, learn everything by heart. If you are able to employ your eyes for even a Frenchman. Few composers, indeed, can match him in few minutes at a time, say from five to fifteen, it will serve. Fix a measure or two in your mind, and then practice it n hundred times. So on; keep nt work, remembering this always: that all solid attainment is slow, and is secured rather by uniform, minute increments than by sudden and vast accessious. Make it a fixed rule never to waste time in acquiring that which is of little value, and, second, never allow yourself to lose that which has once been learned. It will be an amazement to you, if you can form this habit of daily acquirement, to note at the end of a year to what a vast total the smallest daily addition will arise. You say years. Do not, therefore, let another day pass; but get to work, and jog contentedly along, learning a little each

> -"The world would be fifty per ceut. better if the people who mean no harm would n't do any."

- Money may always be a beautiful thing. It is we who make it grimy .- J. M. Barrie.

COURAGE, YOUNG TEACHERS!

BY FRANK H. TURBS.

is a condition which is nnfortunate but which we must means. It is very important to success to know the mate-observer can not but notice a marked growth in musical take as it is. Few, if any, music teachers are prepared rial taken in hand. Every child, until it has learned the interest on the part of the general public. Musical life is to announce themselves as such when they enter the propower of its own intellectual and spiritual direction, is decidedly more active than it was five years ago. Maninto form. Every young teacher realizes his weakness, and ought to be told that what he feels about himself has The peculiarities of parents may influence the student been felt by others before him. Many are held down in his every line of thought. So far as possible, study to find that the concert proved satisfactory only insofor long years by the fear that their inefficiency is something for which they are greatly to blame, followed by further fear that their ignorance will be detected. We child. The time comes when, through your own knowl- marked a degree. would hold out the right hand of fellowship, with "Conrage, brother and sister! Your case was once my the child discovers his true self, in touch with the divine is an absence of what has been termed "musical atmoscase. By understanding better some of the bases of education you will quickly gain faith in yourself. Keep bondage of generations. But students frequently take and students will be of stunted growth where their still and know your own growth. We will help you. music lessons for years before they know themselves, work does not receive the devotion that such atmos-It has ever been the purpose of this magazine to help and during this period conditions of family must and phere alone can inspire. young teachers."

teacher leads him to one course: namely, to give his stn-students do not make more progress often troubles the their ambition, and they are lacking in sincerity for the dents the same technical studies which he received, and young teacher. A tree which sprang up in a night cause of the beat in mnaic. As a result their pupils do to follow this by nsing some of the easier pieces which would be a wonder. Yet we hope to have our students not love music for the soul there is in it; their ambition he has learned to play. This course, used year after master difficulties and shine radiantly in a few months tends merely toward appreciating the mechanic and year, leads to the rnt like teaching so often found; a or even weeks. If they did they would n't be worth external. The remedy for these conditions will depend teaching which is a hlighting burden upon music. The much for permanent good to music. If a tree did grow entirely on the creation of a musical atmosphere, effect is to limit a teacher's nsefulness and to give his so rapidly its wood must be soft and unstable, broken The love, understanding, and the encouragement of students very little true music. Perhaps the country by the first severe blow. It is an possable that a tree, music in any community will be in exact ratio to the teacher, whose every act and word is known to the whole hy strong fertilization, could make rapid growth; so, amount of musical atmosphere you find there. Who town, and who feels the eye of criticism most keenly, by nnnsnal stimnins, can a pupil be made to display will create this? you ask. The music lovers and musiis more at fault than are others. But the hope of musical growth generally lies with just that class, and it is, It is better to have steady progress and not too rapid. grumbling about the "lack of appreciation," but take therefore, the class to which we ought to extend the The laws of nature have worked so long that they are active steps in the right direction yourself. But how

Sunday-school, the day-school, the dancing-school, and to be a genins. He will be, however, the exception to finally, the great modern works. Incidentally, the sarmise the purpose? To pick out those young people Fifth, stimulation should be under teacher's guid- But, beyond this, their view is elevated above the mere who show talent. The child that is quick at games or ance. Of what shall it consist? Ambition, hnt not to mechanic in music. While they have not the opporbright at study in school is more likely to be talented hope for that which is beyond possibility; perception of tunity, offered only in great cities, of hearing these musically than are others. Get acquainted with the art, as found in kindred and allied arts; familiarity master-works sublimely given, as intended, by a great talented ones; win their friendship and reach the par-with music and musicians. These are a few, and they orchestra, they do become familiar with the contents, ents. When it can be done honestly, say to a mother, suggest more. Often a particularly talented pupil has and this will prove a powerful educator to their musical "Your little girl shows goodly signs of musical talent. been of service to a young teacher in making the teacher taste. They will soon become musicians at heart and When the time comes for her to study music I wish to study more to keep his knowledge of "atimulanta" in learn to discover the soul in whatever work they that the parents are ready to meet them half-way. In power alone, his very "stimulants" will dissipate him. ing or special hours for this, let him devote every third

Second, about the leugth of time needed to gather a write. goodly music class. Such a class is gathered when it Finally, the purpose of this article is to impress upon call literature suited to their ages. Try it, and witness gives income enough to pay one sliving expenses—home, teachers the truth that by getting out from usual the new interest shown in the practice of their lessons, leaves ten per cent. of that amount more in the bank, One who reaches this point in one year is doing all he tact, shrewdness, and judgment quite equal to the description of the des can expect. Many teachers add to distrust of self by mands in other callings, and that, by knowing the real expecting to be at the profit point too soon, and, finding things about themselves and the profession, they will clubs and societies. I do not refer to singing societies.

If five pupils a month are obtained it will be within the first year that the paying point will be reached. Generally, the height of prosperity of a music teacher is reached in his third and fourth years. What he is then delay he may take as "expectation of income" for subdoing he may take as "expectation of income" for subthe imposing musical structure of the coming generafunds available for their work. sequent years. The amount will vary, from different tion, and we need more of his class, and to have the canses, some years higher and some lower, but he can be class very good. quite sure that his third and fourth years will tell him what he may expect.

for another field of labor. His experience during these training. The various schools of sight singing in Eng- of marked probity, simplicity, and singleness of puryears will be ntilized to good advantage wherever he land spread an interest in choral music. Every child pose, contented with his lot, genial and encouraging to go ont from his own city to another for certain days in learning to sing and to read from note.

the week, but when he changes his place of residence completely it must be to a larger city. Then he can grow, increase influence, and make a better living.

Third, study heredity. The teacher who gives his In the usual entrance to the musical profession there familiar exercises and pieces only will wonder what that parents may be what you have in that child to teach. edge of the trnth that heredity need have no influence, While there is interest and much talk of music, there being within, and from that time he is freed from the phere." The efforts of visiting artists, local teachers, should be considered

wonderful progress, hat such growth would be artificial. cians should do it. Do not spend too much time in well fixed. It is not well to go against them, or to discan I do this? you ask. Of course, the remedy is not First, how may such teachers obtain more students? tress onreelves if pupils train in about the same way as found in a nutshell. The object of these lines is to By going where young people are, studying their do the trees and plants. If one makes rapid strides, suggest an effective beginning. natures, becoming acquainted with them, meeting their and you can learn that, through heredity, he has been First: Teachers should form sight-reading classes parents, and, in general, placing one's self in the way of prepared in that silent, unobtrusive power which mye-among their pupils. They can, in time, learn to read, heing selected as the teacher. Thinking of the teacher terions nature has, then it is safe to apply to him such in either four or eight-hand arrangements, the symin small cities and towns, we would say, "Go to the stimulant as is in your power to give. He may prove phonies by Haydn, Mozart, Beethoven, Schuhert, and,

the advance. If a student tries to cultivate his own attempt. If the teacher can not appoint a special even Of course, the time comes when he becomes his own lesson to sight-reading with his pupil, who will soon that way. It is not ohtrnsive solicitation, and it does teacher and master, but before then he has passed out appreciate the benefits of the apparently omitted lesson. of the reach of the class of teacher to whom we now

ways-rnts-there is more to teaching than they have the increased clearness with which they grasp your sugsupposed, and that our profession allows application of gestions. This being done for and by the students, expecting to one the profits point of the medical states of the part of the pa they are not used, when the Honorable Peter chapter of the Honorable Peter in sefficiency. There are not enough country teachers, than propaganda for the art. The music loving ladies stigling if for announcement, Statistics recently gathered in one of the largest States should form clubs for the promotion of concerts by local showed a surprising absence of music teachers. They and visiting artists, at the same time introducing also showed that many are working very blindly. But musical-literary work. Such a club will be powerful what was most shown was the need of more teachers. in proportion to the ancess the executive committee

goes. Never go to a smaller place to settle. One may in the United States should have the opportunity of his pupils, and happy in his large family and the quiet

CREATING MUSICAL ATMOSPHERE.

BY CARL V. LACHMEND

REVISITING the Western and Northwestern States an fession. It then becomes a necessity to whip one's self the embodiment of many successions. The great grand agers of artists now find it easier to arrange for concerts. whereas but a few years ago the greatest ingennity was necessary to bring together an andience, then, perhaps, parents and grandparents. That study will tell you much that an absolute failure had been prevented how to lead the child, and what to expect from the These same conditions still prevail, though not in so

There are good teachers almost everywhere in the The distrust and consequent trepidation of the young Fourth, valued growth is always gradual. Why the West, but frequently they overreach their standard by

The next suggestion on the line is, that pupils are not

-From the little we know of his personality, Bach's If that amount is not satisfactory he may look around —In Germany a child has music as a part of school centration of those of his ancestors—deeply religious, blessings of his home circle.-Sharp.

TRAIN MUSICIANS EARLY.

BY LOUIS LOMBARD.

it is recorded that sound artistic precepts and correct the vocal requirements. Youth, too, is the hest season when the simultaneous and spontaneous education of sil technical habits were inculcated during their child- for gathering any assimilable knowledge, and music is his faculties and senses is commencing. From that hood. The philosophy of such potent history onght to overflowing with simple facts that can not be memor time let him study only that which is essential to make maffice for the guidance of American parents who intend ized too soon or acquired too finently; since these must him a complete man and artist. - From "The Art to make professional musiciana of their children. But be learned sooner or later, time might as well be saved Melodious."

music serionsly only after completing an academic or retains new facts than the adult. collegiate course. How unwise this delay! Music is Custom rules man in his minutest actions. Educaunlike law, medicine, and other sciences that can not tion is but early habit. Let the child intended for a be undertaken by children. On the contrary, it has musician hear all the good performances and play well been demonstrated repeatedly that the highest technical the best music available. In this manner it will acresults become possible only when musical training is quire good habits and tastes. Music has such a power given hefore the body has reached its full growth. over the young! Melody, harmony, rhythm enter the Parents who wish to give their children the proper hidden recesses of the infantile sonl and leave their immusical opportunities can not choose their children's print forever, making the child musically refined and profession too early. For many vocations, but particu- discerning, long hefore it can understand either cause or larly for that of music, the most precious time of life is effect. While ugly sounds make it shudder, beautiful his music. youth; then, no hour should be wasted in nnkindred ones evoke its sweetest smile. The child does not analyze

what knowledge can be more useful than that requisite is cross questioned by the mind! Youth reflects less for self-maintenance? Has not science in one's profes- than age and, on this account, feels more. It appresion claims over science in any other? The end of man hends the hurricane with all its fury, or the zephyr with being to serve himself and fellow-men, what better all its charm. Is it unreasonable, then, to think that compositions are turned out mouthly, and one naturally course can he follow than that which will widen his chosen sphere of usefulness?

Whatever you are, he that wholly and exclusively." of life is waged so fiercely, "the gods join in the comsufficiently appreciated. Young girls and boys are less equally as meritorious, but they were only born to breathe bat," and excellence alone survives. Though, at times, vain than adults. The child seldom questions rules. the world may want to be deceived, it generally pays It is filled with a holy wonder at the omniscience of its into everlasting obscurity. only a just price for what it gets, whether that come petent artist must eat less than the skilful artisan. mother's arms, is ever trying to learn. When it turns and home are flercely antagonized by doggerel efforts Even within the confines of his own profession the its little head and listens wonderingly at the clapping of which illiterately tell of the escapades of aliameters musician must heed the lesson of Jack-of-all-trades, and hands or the rattling of toys, does it not tacitly ask: characters. be content with the hope of achieving greatness in one branch of his art; for to do so in many is impossible. His success, then, will be proportionate to the quality much work, that which it does is, as a rule, houestly rather than to the variety of his work. In the great done. Can the wisest among men seek the truth with factory of modern life all labor is done through infinitesi-Therefore, guide the first steps of a child with one uncannot be nndertaken by children; but the young man swerring purpose, and let the aspirant after the muses' who has learned early in life all the simpler facts and their minds. Sometimes a man conceives a brilliant lamesta bell-t.

thing. Our span-long lives, however, ought to remind until the same of the sam that our span-song lives, however, ought to remind that our study days are numbered. While a musician abouth 4 means of the control of the cian should be generally cultured, he does not need to ture to a musical education, whether vocal, instrumendespondency. be an expert mathematician. The science of mathematics, though not studied for itself, is no doubt valuable as mental discipline; but who can prove that the study of music is less adequate for the training of man's tion in childhood; to him it is interesting. Not only faculties? History, also, as taught in most schools, is does he understand the first lessons, but he even enjoys to a musician, and, it might be added, to many other them, for they demonstrate to him theoretically what men, disproportionate to the effort and the time it demands. The same objection may be offered regarding. The true evolution of education lies from the concrete to other studies that are of doubtful nee to the future musi-cing, and white. cian, and which might be advantageously omitted. We sonal deductions and sensatious is so much better underdo not employ a lawyer or a physician because he is a stood than that which is accepted passively from a and they toil on in the hope that some day they will good murging the advantage of the sound of the sound that which is a stood than that which is accepted passively from a make a hit. good musician, any more than we engage a music teacher. Those who studied music in youth find almost make a hit teacher became the studied musician and musician teacher because he is a chemist; we would probably renasided the chord retations; others seem to the control of the con through the rule of that very account, and with reason. through the rule of trains. An an about be given to studies in proportion to their composition has been acquired the musician who began hearts weary of the fitful life of striving to exist another make a proposition of the stripe of the str wine in one's life work. Artists will get better results in infancy expresses his thoughts in a flowing and day.—From "The Song-urder." by storing thing. by storing their energies for art.

Of course, no father should lay down rules for the at best, severely correct. the future conditions of its life. But, if it exhibit numistakable size. education of his child until he has considered carefully

The boy who studies music when very young may be mistakable signs of musical aptitude, the parent ought gifted, at that period he will begin to use the technic and learn to know whether your likes are founded in begin to use the technic and learn to know whether your likes are founded in mistakable signs of musical spitinde, the parent ought gifted, at that period he will begin to use the technic and learn to know whether your likes are founded in to take immediate steps toward its physical and mental of his art as a means of individual expression, and no the canons of good musical taste. There is a right and the canons of good musical taste. There is a right and the canons of good musical taste. There is a right and the canons of good musical taste. There is a right and the canons of good musical taste. training with one single motive: Music, like Aaron's longer as an end in ited — in a word, he may develop a wrong principle of independent, and every carnest person training with one single motive: Music, like Aaron's longer as an end in ited — in a word, he may develop a wrong principle of independent, and every carnest person training with one single motive: Music, like Aaron's longer as an end in ited — in a word, he may develop a wrong principle of independent, and every carnest person and in ited — in a word, he may develop a wrong principle of independent and every carnest person and in ited — in a word, he may develop a wrong principle of independent and every carnest person and in ited — in a word, he may develop a wrong principle of independent and every carnest person and in ited — in a word, he may develop a wrong principle of independent and every carnest person and in ited — in a word, he may develop a wrong principle of independent and every carnest person and in ited — in a word, he may develop a wrong principle of independent and in ited — in a word, he may develop a wrong principle of independent and in ited — in a word, he may develop a wrong principle of independent and in ited — in a word, he may develop a wrong principle of independent and in ited — in a word, he may develop a wrong principle of independent and in ited — in a word, he may develop a wrong principle of independent and in ited — in a word, he may develop a wrong principle of independent and in ited — in a word, he may develop a wrong principle of independent and in ited — in a word, he may develop a wrong principle of independent and in ited — in a word, he may develop a wrong principle of independent and in ited — in a word, he may develop a wrong principle of independent and in ited — in a word, he may develop a wrong principle of independent and in ited — in a word, he may develop a wrong principle of independent and in ited — in a word, he may develop a wrong principle of independent and in ited — in a word, he word and it serpent, should swallow all the othera.

singing or playing onght to begin long before the musat once for their acquirement, especially when it is re-In this country the majority of pupils begin to study membered how much more easily the child imhibes and

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sensations, and so much the better, for this very process music-preeminently the language of the emotionsmight be studied with profit when man is most susceptible to emotional influences?

parents and teachers. It never thinks it knows it all. "What makes that noise?" Then, a child is usually faithful and obedient; though it is incapable of doing

Harmony, connterpoint, and orchestration, it is true, elastic style, while the writings of the others are usually,

longer as an end at men in a second principles and a true artist at an age when notably in this coan-should try to base his opinion on sound principles.

In childhood, when the body is pliant, the mind re- try, many would-be musicians are yet at the alphabet ceptive, and the memory retentive, the needful habits of their art. Had this talented lad started late, he of body and mind must be acquired. The practice of could not have reached beyond mediocrity, though his

cles and bones have attained their development; they Consequently, if you wish to make a professional In the biography of the world's greatest musicians should grow into or be molded by the instrument, or musician of your sou, begin his training in tender age,

SONG-WRITING AS A PROFESSION.

BY JOHN J. M'INTYRE.

THE song-writer's lot is often an nuhappy one. He is generally coldly greeted in all quarters of the publishing world, and in private life his friends attribute his failnres to lack of amhition. Fault is frequently found with his verses, and he is often accused of having purloined

A man might write a song which would compare favorably with the greatest successes of the day, and yet After the laws of self-preservation are understood, would bluut them. Happy state of the heart, when it not find a publisher who would print it. It is a queer

Those familiar with the "popular" music market of the day know that tons and tons of ntterly worthless few songs of the period seem destined for immortality, although they are not the only good songs which the The good qualities of children as students are not generation has given to the world. There are hundreds their tenderness a time or two and then allowed to sink

There is very little room in this world for the am-Youth always seeks knowledge. Even the babe, in its bitious song writer. His melodies of friendship, love,

The public loves and can appreciate good music and rhythmic poetry, but because these are not acceptable to specialty artists they are sometimes declined by publishers. Something which will permit a man to make a fool of himself, or a woman to appear bold, seems eminently more desirable.

Most song writers are continually making hits-in laurels be led in its awaddling clothes to the portain of rules of music can progress in these higher studies as idea, sets it to tuneful music, and firmly believes that laurels be led in its awaddling clothes to the portain of rules of music can progress in these higher studies as soon as his mind is mature enough to grapple with the fortune has at last smiled upon him. Visions of thouproblems of musical composition. These who have not sands of dollars fit before his mind's eye. He fancies or nineteen may lose two or three years, merely to get out to find a publisher, and is rather independent about

An idea is good enough nutil you try to sell it. Then you find that this is a satisfied old world, and that it is in no way eager for anything new.

And so the song writer frequently falls from the dizzy heights of fervent hopes to the craggy depths of ntter

Nearly all song-writers are poor. In chasing the willo'-the-wisp of fortune they grow impractical. Failure

And so their coats grow faded and threadbare, their

-" I am not educated in music, but I know when I

THE MUSICIAN'S MARRIAGE.

A STUDY OF MATRIMONY AND MUSIC.

BY LOUIS ARTHUR RUSSELL.

THE propriety of matrimony among musicians seems scarcely a dehatable question, yet "Shall a musician marry?" is being discussed just now, especially since the appearance of an interesting, if not very philosophic, essay on "Music and Matrimony," by Mr. Cuthbert Hadden, in the "Cornhill Magazine." That musicians should be picked from among the professional classes as peculiarly unfit for matrimony, or of questionable fitness, is without explanation; hut such is the case, and some chief." misdirected philosophers are pleased to condemn the composer of music, the player of piano, and the like to haps great women geniness should never marry: the celibacy, on the charge that the music life and the temperament which enjoys it are unfitted for domestic hap-

Fortnnately this opinion is not universal, and therefore musicians do enter happily into the state of matrimony; hnt enough has been said and written, sufficient of silly philosophy has been put forth, misrepresenting the musician and the music life, to warrant a discussion by the profession

The marriage problem is not alone for the musician's solving; the question of propriety of marriage is not a question which refers itself in any way to music, or in any particular way to musicians as a class. A glance through any musical circle, or at the leading musicians of the world, will show that the chances of happy marriage are about the same as with any other class, or as with the world at large.

any way destroy one's affectionate disposition; there is vened. nothing in music or its close contemplation which leads us away from the gentler emotions; nor does music of somewhat doubtful ethical propriety, was in no way incline us to ecclusion, though it is indeed a solace when an embarrassment to him as a creative genius; and, in its we are without companionship of men or women. On way, the home life, at Bayrenth especially, was ideal, the the contrary, music constantly portrays a harmony of wife, herself an artist in temperament, heing a true comcompanionship; it is a communion of voices, and to the panion to the composer. It is true, Hector Berlioz and real musician, who lives inside the temple, these voices Haydn were nuhsppily married, but neither of these are of the spirit, telling of the inner life of man in relation to other men.

The contemplation of music rather inclines the mind to companionship than otherwise, and the ideal companionship is, donhtless, the ideal marriage of a man and a woman.

The study and practice of music, furthermore, tends to develop the emotional nature. Love is, first and last, an emotion, and there is no class of men more susceptible than the musician, with whom emotions are apt to grow to be passions. If, then, musicians are emotional and susceptible, and if love be the proper hasis for Franz Schubert, who, with a wife to care for him, might matrimonial alliance, it appears easy to declare a musician a fit enbject for marriage; at least, in so far as the much more of his divine melody. heart is concerned in the matter.

Here, however, enters another item: To be a good hushand or a good wife, one must be a practical moneymaker or a good housekeeper, etc. ; in other words, love is but a starting-point. The material side of matrimony the learned Bacon, is of real importance, and we say, with the old Spanish maxim, "Marry, marry, but what about housekeeping?"

That the practice of the piano is peculiarly conducive to good business habits or to good housekeeping can not is a restraint, a limitation of freedom, a source of care be claimed, but that such a habit of study, properly and responsibility. Many spirits chafe under restraint ordered, destroys a man's husiness cense or a woman's and find nnhappiness in any condition other than absolove of order, or her cooking abilities, is not easily proved.

Music is hy no means entirely an abstraction; its devotees are not all with long hair, drought labes, it is as jealous as a husband or wife; it demands nothing is extremely sympathetic, and so sweet that players learned ever far away brains. These conditions are some times affected by "artists," hnt usually 'tis by men, and just for the sake of aroneing the heetic frenzy of the same with any profession of letters; it is and, indeed, so is the entire construction.

The sake of aroneing the heetic frenzy of the same with business. Success of any importance is manufactured very inexpensively, and, once more in the heating of the artist manufactured very inexpensively, and, once more in extra contractions. half-great women, that the "business" of the artist may reached only hy an absorbing devotion to one's vocation, hands of piano-players, would find a home in every quality, to write a symphony than it does to promote a gether? How can matrimony and ambition be in hargood husiness transaction; it takes more brains to play mony? How can both be successful in the same life?

THE ETUDE yet we never question the propriety of matrimony on the part of a merchant or of a politician.

If, then, the musician possess an affectionate nature, married life, he or she also has a fine quality and a suffi- dedicated to you?" ciency of brains, why shall one not marry, and be happy and prosperous?

After all, then, musicians are but men and women, in THE ETUDE for September. - EDITOR) weak or strong, good or bad, provident or shiftless, as the case may be, inst as is the rest of mankind.

Lord Bacon long ago wrote an essay, "Of Marriage and Single Life," in which be said : " He that hath a wife and children hath given hostages to fortune; for they are impediments to great enterprises, either of virtue or mis-

The Baconian theory holds that great men, and perabove quotation expresses the idea. That many great men have married, and happily, too, is a matter of player, that its tone was incapable of prolongation, and history. Among the musicians—the great composers especialiy-the matrimonial record is enconraging.

Bach was twice married, and his home life was as happy as that of his fellow-townsmen. He was the father of twenty children, and his lifework in his art was stupendons.

Mendelssohn was most happily married, and there is no reason to believe that his service in art was in any way interfered with.

Mozart's wife was a real assistance to him in his work. and von Weber found in his wife every joy that an affectionate hushand could wish.

Schnmann and his wife, Clara, lived an ideal life: both were real artists-he an inspired poet of romanti-There is nothing in the nature of music which can in was a model of marital joy, until his sad malady intercism, she a genins of the pianoforte. Their life together clavichord, as an instrument for practical music mak-

Wagner married twice, and the last marriage, though mesalliances was due to the music side of the composers'

Handel, Beethoven, and Schnhert did not marry; yet stood in the way, refnsing his danghter's hand to a musician; Beethoven certainly loved, but was not a winning snitor; Schnbert, too, loved, hnt he also was "bnt a musician," and could not aspire to the hand of a princess. Perhaps had these three masters been successful in their snits, music would have been the richer to-day, especially in the case of that sweetest of all singers, have lived many years and have hlessed humanity with

To-day many, if not the most, of the greatest of our musicians are married, and the average of happiness and prosperity appears to be their portion, so that it would appear that, in the realm of music at least, history refutes

But, after all, there is another side to the tale; there are at least theoretic reasons for the Baconian theory, though its logic be so often refuted by facts. Matrimony Inte freedom. The ideal marriage implies complete devotion on the part of both husband and wife.

Art also demands of its votaries a complete devotion; less than the life of the artist. It is the same with science, the same with any profession of letters; it is and, indeed, so is the entire construction. It could be

How, then, can the two he reconciled and dwell to music room. gove natures to conduct a chorns and an orchestra The whole question hinges upon the metaphysical thumbs an orstatic than are required by a ward politic mobile and an area of the conduction of general conductions and a state for many and an orchestra the whole question hinges upon the metaphysical very different things, which are often confounded; and

Schnbert himself expressed the idea of dnal devotion when, npon heing playfully chided by his inamorsta. the Princess Esterhazy, for having never dedicated any a nature especially fitted for companionship and for the of his numerous compositions to her, he said, "Whe higher emotional life, and, with this sine qua non of ideal should I inscribe any one of them to you, when all are

(The conclusion of this article, which treats on the domestic and social side of the question, will be printed

THE REVIVAL OF THE HARPSICHORD.

BY FANNY MORRIS SMITH.

IT is supposed that the clavichord, the "well-tempered clavichord " for which Bach wrote, is obsolete, so much so that articles are written to prove that it was incapable of harmony, that it could not he aitered in pitch by the the like

As a matter of fact, clavichords are still in existence in very considerable numbers. Morris Steinert, of New Haven, Conn., found eleven in the neighborhood of his old home, in Germany, where he had received lessons on the instrument as a hoy; and Mr. Steinert is not an old man to-day.

The fact that in Mr. Steinert's hoyhood lessons were still given hy clavichord players, and that he himself sses its peculiar technic, brings it well within the list of modern instruments. That it is the indispensable key to the musical intention of Bach and Handel in their clavichord music makes its revival obligatory on all lovers of the classic style. But aside from Bach, the ing, well deserves a rejnvenation on its own merits. In the hands of Mr. Arnold Dolmetsch, the well-known antiquarian musician, it has demonstrated its possession of beanties peculiarly its own. Pathetic and pleading in its legato reconance, it offers, hy means of the continnons pressure of the tangent on the string, the same opportunity for delicate nuances of expression that is now reserved for bow instruments. Unlike the barpsichord, "the scratch with a tone at the end of it" familiar in our modern mandolin does not exist in the clavichord, which, being capable of just intonation, possesses a sweetness bewitching in the extreme. It is much better known in England than in America; perhaps because the quaint beauty of the viols, psalteries, and clavichords that Mr. Dolmetsch has brought back to the concert stage have found a congenial soil among the admirers of pre-Raphaelite art. Morris, --poet, printer, artist, and humanitarian, - was devoted to Bach played on this instrument. Dolmetsch went to Morris' house

to play the snites to him just hefore he died. The indorsement of men like Morris and Burne-Jones may not be a reason for our "going into the clavichord," hnt it is a very good attestation of its sympathetic quali-

ties to idealists of a very high order. There are a number of these charming instruments in New York : Mr. Bernard Boekelman brought one from Venice last season in its original case; the Crosby Brown collection in the Metropolitan Museum includes several, hesides those buried in the curiosity shops of the city.

The clavichord as an instrument for practical musicmaking well deserves a rejnvenation. In the hands of Mr. Arnold Dolmetsch, its great apostle in England, it discourses excellent music.

The clavichord is not a large instrument; it is portable; is not difficult to learn, since, heing keyed, it requires only a knowledge of the 'cellist's shake on one string to make it legato in slow melodies. The tone come infatnated with it. The action is simplicity itself,

The witner question in the metaphysical very different things, which are often communications than are required by a ward poli-tioning an oratorio than are required by a ward poli-tioning an oratorio than are required by a ward poli-tioning and oratorio that are required by a ward poli-tioning and oratorio than are required by a ward poli-tioning and oratorio than are required by a ward poli-tioning and oratorio than are required by a ward poli-tioning and oratorio than are required by a ward poli-tioning and oratorio than are required by a ward poli-tioning and oratorio than are required by a ward poli-tioning and oratorio than are required by a ward poli-tioning and oratorio than are required by a ward poli-tioning and oratorio than are required by a ward poli-tioning and oratorio than are required by a ward poli-tioning and oratorio than are required by a ward poli-tioning and oratorio than are required by a ward poli-tioning and oratorio than are required by a ward poli-tioning and oratorio than are required by a ward poli-tioning and oratorio than are required by a ward poli-tioning and oratorio than a ward poli-tioning and the ward polition and the ward political than a w and sentiment .- Greville.

ARTISTIC PLAYING IN SIMPLE PIECES.

BY MARIE BENEDICT.

ONE of the needs of the piano students of to day is increase in appreciation of the beautiful. The power of the keyboard are persuaded to yield themselves; but octaves) is to be found. to interpret the pieces studied, which might be made to gow from realization of the truth that the subtle some other lines of self-development, it gives a rich reward, hand an equal share of exercise from the beginning, so hing which, for want of a better name, we have designed by the way, in the gradual increase of power and its as to develop the hand for playing purposes all round? nated art, is to he found in much easy music, as well as in the master-pieces of the concert stage. Just as the delicate windflower of May is as perfect in its way as is the hybrid chrysanthemnm with its myriad donble-faced satin petals, so many simple compositions have a charm of their own as truly as have those which hristle with technical difficulties and scintillate hrilliance from every measure. But this beauty is not to he grasped of band by the happy-go-incky student. The work- only because, to reach the springs of their attractive- of tonal effects to be obtained thereby, he imitates them men, Thought and Study, must be called on to reveal it, with their tools, touch and tone, and the usual student needed, as those used in the rendition of concert aciousness of applying intelligent factors to the end ontfit of technic.

How are pupils to he taught to interpret the class of pieces suggested in a really musicianty way? Among the variety of modes of treatment requisite for the development of the different student individualities, a few may he mentioned. Cessation of the custom, prevalent among some teachers, of rushing the victim through a succession of pieces, without allowing time for anything approaching technical or musical finish in any one of them before the next is begnn-a practice productive only of carelessness, superficiality, and inacenracies of every sort. Drawing the student's attention to the numberless foci of interest and charm in the realm of nature and in the fascinating world of books, thus stimulating the growth of an artistic taste, and gradually leading to the standpoint of willingness, on legato, not permitting them to use any other touch until her part, to spend sufficient time on one composition to they have acquired this manner of playing and some bring out its latent charm, to render it as artistically as independence of finger action; the theory advanced the beginning. may be. And, as a matter of conrse, selecting for the hy these teachers being that the majority of young pupil's study only the hest of the different grades of players have the staccato touch by nature—that is, the easy music. Another way is by drawing the student's natural impulse with them is to play everything stacattention to the musical content of the piece, impressing cato. They do not, of course, mean thereby the staccato her with the truth that music is always the expression of an art ideal. The selection of pieces with titles sng-tached, and non singing manner of playing. gestive of definite scenes or stories goes far toward quickening and holding the pupil's interest.

A few seasons since, at the urgent suggestion of a prominent musical educator, I connected with my lec- in a slow melody in which a singing effect is desired ture recital of usual concert degree a program selected has been acquired. principally from the best teaching pieces of varying grades, ranging from those within reach of ordinary there are to them nnexplored fields of beanty in their own easy music; thus, hy practical illustration of the charm and the pleasure resulting from thorough, protracted study, by revealing to them the beanties which lie beneath the snrface in the simple compositions with which they are or may be familiar in their own work, to persuade them to put more of brain than heart into their piano study, that their own playing may become more musicianly. The object lesson has proven effective, and has been warmly welcomed at the colleges and seminaries where it has been given.

Touch and tone are the indispensable medii for mnsical interpretation. They are materials with which the pianist works, as are the hrush and colors of the painter and the special implements of the sculptor essential requisites for work in the other arts. As the right instrument in the sculptor's hand will give to the petals of istokes of the crayon, the artist in black and white realsatile musician will be developed. Therefore, to arone now had they been allowed to develop their wonderful
satile musician will be developed. Therefore, to arone now had they been allowed to develop their wonderful less the crayon, the artist in black and white real-less the portrait to the life,—so it is through the knowl-edge of the artist to the life,—so it is through the knowledge of the hest touches to nse, and when to nse them, that the planist makes the air eloquent with the inner ploying varieties of touch and to direct his attention to

which depreses the keys and thereby brings the hamover his efforts were be or ebe compelled to direct athands so very still. Wonderful, as was his execution,
over his efforts were be or ebe compelled to direct athands so very still. Wonderful, as was his execution,
there was no tracking an and about of his hands but has done very much for us in the formation of wrist,

The practice of finger staccato, conscientionally purture they seemed to glide right and left over the keye, the hand, and a... hand, and fingers; but she has not fitted them off-hand

and tenderness, the merriment, the witchery, the orons exercise for the entire finger which can be applied. sparkles and flashes of the tone-hrilliants which lie be- The wrist always being weak at the start, requires also hind these "ebon and ivory keys."

resultant pleasures

SHOULD A BEGINNER BE TAUGHT VARIETY OF TOUCH?

BY LEO OFHMLER.

THE writer of this article has observed that among piano teachers everywhere there seems to exist much diversity of opinion as to whether, from a practical point of view, it is well to teach beginners variety of touch in piano-playing.

young students, first of all, how to acquire a perfect as used by trained players, but rather a general, de-

These teachers still further assert that no perfect finger or wrist staccato can be produced until a good legato especially a fine pressure legato, such as is employed

The pressure touch, practiced by the student with a proper observance of hand as well as body position, and strict attention to the curvature of the fingers, espe-The intent of the program was to prove to students that cially the ontenrving of the upper jointe, develops and gives strength to the fingers more rapidly (as is claimed) than if finger or wrist staccato or arm touch were added at the beginning.

So far, this all seems both logical and practical enough, regarded from one point of view; and if all round satisfactory results are possible from that teaching precedure, well and good.

Other points of minor importance are, of course, embodied in the above-mentioned method of teaching, but without their aid. it is only the chief points of difference we wish to consider: the staccato and legato, and their relative value in teaching. Whether their nuion or non-nuion should be incorporated at the beginning is the question.

our teaching, and that every teacher has distinct material probably go away up in the thousande in this country to work with, yet the object (which should be sought development in the pupil at an early age, so that a verthe signs employed to illustrate the effects desired.

to bring ont the majesty, the power, the infinite pathos wonderfully the upper finger-joint. It is the most vigattention from the start, for which no better practice than It is only by long and earnest practice that the secrets wrist staccate (applied first to single tones; later on, to

it may be recorded of piane study that, unlike some Why not give to each set of muscles in finger and

Every observing student will detect the superior effect Schytte's "Berceuse" and "Good Night," Zn- produced by the teacher in the performance of the study schneid's "Evening Calm," Schehlmann's "From or little solo in conrec of learning. If left alone to fol-Fairyland," Brabms' "Hnngarian Dance" (No. 7), Rei- low his impulse to imitate (one of the chief factors to necke's "Thousand and One Nights," are a very few of he considered hy the teacher in a pupil's development), the easy teaching pieces with which really artistic ef- he is usnally disappointed in his inability to produce fects may be made, "How difficult they sound!" I have similar effects. But if strongly marked contrasts in sometimes heard students remark of such compositions, key attack be shown him, and the consequent variety ness, the same means have been applied, in the measure no longer in a parrot-like manner, but with the con-

Thus I have found that to him is then given variety of practice-resources, as monotony must be avoided in order to sustain the pupil'e interest at the beginning, the tonch variety being the remedy.

My experience has been that the pupil gets a better conception of perfect legato and acquires it sooner by contracting it with other key treatment.

If the aim is to develop not only the mechanism of playing, hnt also to ripen the young student's musical nature, to make him think and feel, this is accomplished sooner by teaching touch variety. For I maintain that attention applied to several factors creates interest and Some assert that they have found it best to teach the aronses numerons faculties to activity. Thus concentration is learned and the thinking powers increased.

Pressure legato, non-pressure legato, finger staccato, wrist staccato, and arm touch I deem necessary from

CHOOSING MUSIC AS A PROFESSION.

WE often hear the question, "Am I fitted for mnsic?" and also such expressions as "I have a good idea for music and would be successful if I only had a chance," or "I wish I had studled music when young,"

We can not understand, says the " Metronome," why any one should waste his or her time in vain regrets of these kind. If a person is gifted with musical genine it will come ont in some form in due time, hut it will never seek those who are constantly sighing over lost opportnnities. So many men and women rush into the musical field who have no ability whatever that it is no wonder that we are overcrowded with hundreds-yea, thousands of half educated instrumentalists and vocalists. They choose the musical vocation not because they have any talent, but because they want to shine above others, and foolishly imagine that a musician's life is an easy one. They are so carried away, too, with self-conceit that they really think that the musical art would suffer

No one is fitted for music who is afraid of work, and, no matter how high or how grand may be one's ideas of the art, he will fall flat nnless there be something practical in the person himself. The number of people who would have "startled the musical world" had they Graning that experience proves how best to proceed in been blessed with opportunities "when young" would etndying the divine art in their youthhood, for just im-

-A musician who had known Beethoven very well told an interesting thing about Beethoven'e pianoforte What is touch? has sometimes been asked, with the

The student, in practicing varieties of touch at home, playing. "One thing," he said, "particularly attracted

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The student, in practicing varieties of touch at home, playing. idea, it would seem, that any use of the fingers or wrist is relieved of the monotony which would throw a pail my attention, and that was that he played with his which demands the monotony which would seem, that any use of the fingers or wrist is relieved of the monotony which would seem, that any use of the fingers or wrist is relieved of the monotony which would seem, that any use of the fingers or wrist is relieved of the monotony which would seem, that any use of the fingers or wrist is relieved of the monotony which would seem, that any use of the fingers or wrist is relieved of the monotony which would seem, that any use of the fingers or wrist is relieved of the monotony which would seem, that any use of the fingers or wrist is relieved of the monotony which would seem, that any use of the fingers or wrist is relieved of the monotony which would seem, that any use of the fingers or wrist is relieved of the monotony which would seem, the contract the contract that the played with his way that the played with h

THE labor devoted by a music student to ascertaining which tone-master has used rag-time most felicitously, effectively, would not he wasted. If his effort took him from the works of those composers whose names are on every student-lip into the less beaten tone paths, he might benefit both himself and the music world by bringing into deserved publicity neglected merit, as, for example, the fugnes of the German composer, Buxtehude, which rank, in excellence, with some of Bach's; or those of his worthy brother composers, Frohberger, Widor, Merkel, and others, whose names are not extensively hiographed

If curious to know rag-time's notational beginning, he will try to ascertain, doubtless, when notes, all of which originally were of one equal length, were made to vary in length; in ascertaining which he will find that then it was when notational syncopation was first effected, and that it theu was effected in a way that caused the application of this term to the notational and musical result-a term which signifies cutting. Donbtless his research in this regard will lead him to accept the generally accredited historic statements that notes were thus equal prior to A. D. 1330, and that Doctor J. de Mnris, of Paris, then invented notes of nnequal lengths; to which informationt he inference that equallengthed notes must be cut to prolong the vibration of a sound is a natural sequence.

Examples of this note-cutting he may find, too, such as this :

Notational and nomenclative variety followed this invention in such a way as to give to music drivingnotes an English term early used as a synonym for syucopated notes-a term which is more elegant and mnsically significant than rag-time, for it directly indicates the character of this tonal movement, which is a driving of one note into another. The Italian term for it-Alla Zoppa, derived from the Italian Zoppo, lamesavors, more than rag-time, of this tonal movement's artistic complexion; and the following Italian example of it is quite like passages in to-day's rag-time pieces:

The Acciacatora, a term derived from the Italian Acciacare, to crnsh, to jam, -as understood by the Italian anthor, Manfredi,-is, in tonal effect, a rag-time variety of present popularity: a thing that is crushed or jammed usually finds itself ragged. This crusher is if not, his screeds may be, as some present rac-time sometimes intended to be so much of a transient note of effusions are, instances of what might be classified under horn. animation as to necessitate its performance to be, as Dr. the head of musical cretinism, tonal idiocy with de-

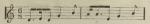
Rag-time is nothing, musically, if not a driver, crusher, and of the most aggressive kind. Its raging desire for appropriate materials for its techno-compositional make np causes it to be so. Hence, it syncopates passing notes, appogiaturas, snspensions-whatever it can subtly make subservient to its purpose; whatever Fondness for it, as a cure, is less traceable to mental or formless shape in the obscurity. perturbs being fish to its net, its highest art aim being moral degeneracy than to physical dyspepsia. Our song.

L. Here the caldron boils more violently, the original formulas and the control of the h. Here the caldron bells more vinetary, in the period of the natural feeling for suphere the caldron bells more vinetary, in the period of the natural feeling for suphere the natural feeling feelin serious violence to the natural feeling for cuphony. Its serious violence to the natural feeling for cuphony. Its serious violence to the natural feeling for cuphony. Its serious violence to the natural feeling for cuphony. Its serious violence to the natural feeling for cuphony. Its serious violence to the natural feeling for cuphony. Its serious violence to the natural feeling for cuphony. Its serious violence ou use unanna teamp and opposite cures which are of more practical, homan, and homano bar.

Here is a right neat little token of musical learning, bedlam, on the line of qualifying or preparing for a vocal synco-

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pation, taken from the old Irish melody of "Hush! the opinion, by research, concerning the compositional em-



Here is a grand one from Mozart's "Figaro"

How this dramatic exclamation would have thrilled the heart of the old Dionysins of Halicarnassns, who founded his opinion, that accent is the source of all music, upon music which was old to him!

So popular is rag-time now that the academically technical accentual divisions-grammatical, oratorical, torical, pathetic, altogether crushing. Donbtless Dionysius would not protest if this fourth divisiou were sweetened into esthetic; and he might now quote copionsly from Mozart's and Beethoven's works in its favor. esthetically would fortify this sweetening, apparently. Technically speaking, the esthetic accent being an irregular one, it fits-as a descriptive definition-ragenough of music's fiber to be worthy of this dignity. The music student, when comparing the use of rag-time by one tone-master with that hy another, will notice the uotes in the third measure. different degrees of refluement it can be made to assume by the haud of genins. The music critic's (Jahn) remark, "Haydn's minnets are the product of a langhterloving national life; Mozart's give the tone of good society," is in harmony with the rag-time idea; for, of all musical materials, syncopation can he so inspired as, throughout the piece. Observe that the low C is an in Horace's words, grandly to "strike the stars" or octave lower than printed. meanly descend to the depths of hanality-hiccoughing hacchanality. That it, like any other fad, is the victim although the notation has nothing to show to the conof numberless abuses is a patent fact. Among the trary. The customary dot over the first note, probably present numberless rag-time pieces, many are as forcedly so and as unentertaining as were those wooden mechanomusical canous, with the construction of which conceited out softly, but quite perceptihly; it is a subordinate ancient musicians amused themselves and wearied their

A rag-time piece, to be clever, witty, piquaut, amusing, must have thoughts which find appropriate, hest the sixteenth note emotion is the main feature of the expression through syncopation. The art-canons, of rhythm. It needs to be very even and distinct, int not universal application, which should govern the musician loud. when he is composing rag-time pieces are that, (1) he should know what his music is to express; (2) he should right hand here by striking the upper notes too strongly. believe that what his music is to express can be best expressed by the use of rag-time. If he is governed by these canons, his rag-time music will be truly esthetic; Burney, the masical historian, says, "as if the key formity; or he ethically considered as total viciousness rather firmly, and the upper note has to sound out like

element, its present popularity, in this neurotic country ment. and age of man, surely has a felicitous timeliness which thropologic value; note it with applanse.

diplomat. Its rollicking fa-la-sol la may be accredited with keeping many a harried worker from felo de se. instruments, but its aggressiveness soon sent it among value than Nietsche's call for men who are more than M. At the risk of heing charged with imperimence. I

ployment of rag-time, in a comparative regard, and one as to its general, musical, moral, and medicinal value, he doubtless will be ready to confess that his time has been profitably spent; for his research must have shown him what an important and far-reaching musical departure its first notational appearance in tone art indicates, and what a great toual evolution its birth inanga-

Erratum, -- In " Rag-time" article, No. 1, in THE ETUDE for June. the first note in the Gregorian Tone should be C instead of A.

NOTES ON SCHUMANN'S "SOARING."

THE general effect of this piece is of a somewhat extravagant reverie, as when, in a wakeful mood, one passes the hours of night in imagining all sorts of adventures such as the soher light of day immediately shows to be pathetic-will have to be broadened in their scope, or impossible. It is essentially a fantasia, or, perhaps, added to by the musical grammarians, thereby to so admore properly, a rhapsody; the tempo, therefore, is not just them to its present public status as to satisfy its to be held strictly, but to be faster or slower as the exacting devotees. Addition seems to be their easier mood changes, taking care, however, not to lose the way, making these divisions to be: grammatical, orageneral character of the whole piece, which is indicated in the title, "Soaring," a mode of progress in its nature opposed to anything resembling hard work or dragging. The form is a sort of rondo of three subjects. each of which is plainly indicated in the notes at its Kant's conception that everything may be regarded first appearance. The first subject occurs four times the second, twice; the third once only.

A. The difficulty of reaching this tenth may he obviated for small hands hy playing the lower C and Btime very well; a kind of time which is part and parcel flat of the melody with the left hand; the right hand will take part when it comes within the octave. This method leaves the left hand still free to play the bass

B. At the beginning of the second measure it is very difficult to bring ont the upper D flat with sufficient force; it needs to sound out like a trumpet.

C. Take the first chord with the right hand, after

D. The two soprano F's are not tied by the slnr, lest it should undnly shorten the quarter-notes.

E. The tenor phrase of six notes here is made to sound melody. The principal difficulty of this passage is to carry the sixteenth notes in a perfectly uniform rate of

G. The right-hand melody is to be somewhat staccato, and to be plainly answering that in the bass.

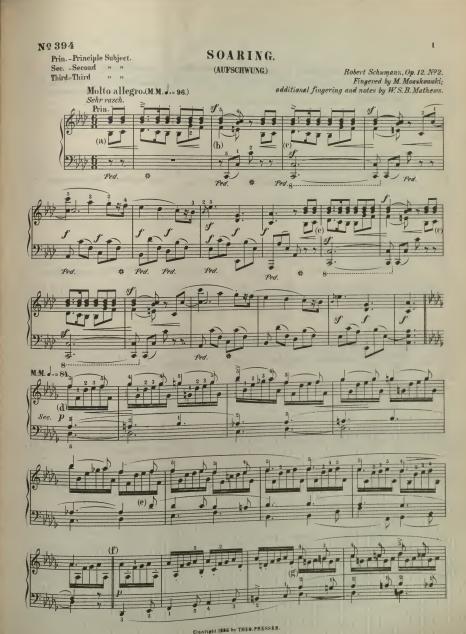
H. The left-hand A fiat, A natural, B flat, etc., are to sonud softly, but with a certain fullness of tone like a

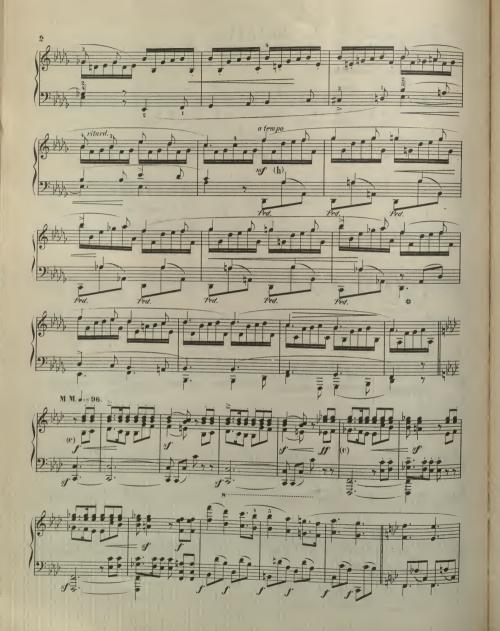
the attempt to render music attractive at the expense a song; the entire effect is that of a chord-movement, Rag-time having, as has all music, its therapentic eighth notes carrying the rhythm of the accompanithe melody a little louder than the other voices, the

the music student should note because of its general an-louder here. The dotted quarter notes must be held Rag time music is now resorted to by overworked in satisfactory quantity they must be struck with a lifminds quite as novel-reading is by the tried statesman, the more force than would otherwise be necessary. The

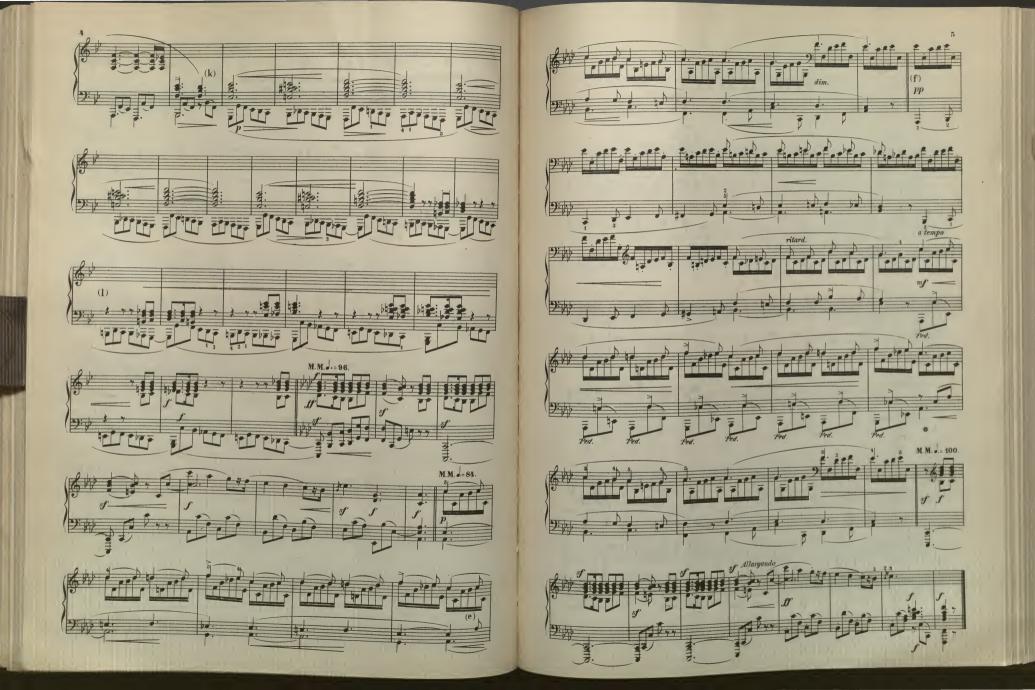
same is true of the dotted half-notes in the bass. K. Mysteriously, the chords softly, the low bass a

men-over-men-a call which fittingly lands him in have taken the liberty of adding metronome marks to When the music student has reached a conclusive artists in the different parts of this piece. indicate approximately the tempos usually taken by









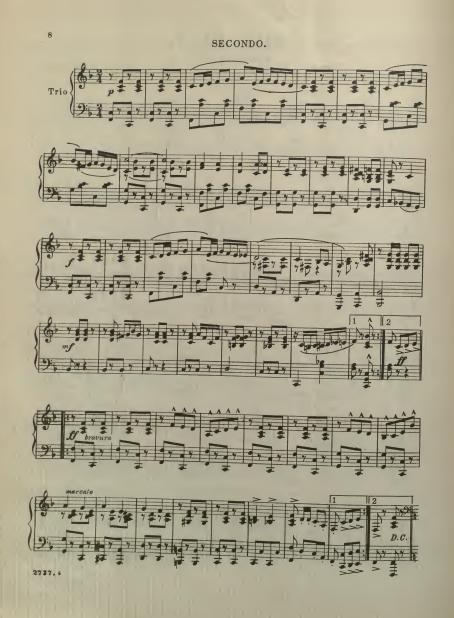
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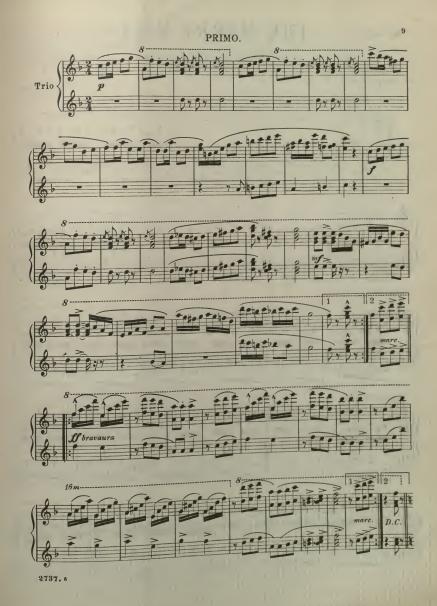


PIFF PAFF.

POLKA- GALOP H. Engelmann, Op. 333. PRIMO. Intro. Polka-Galop.







THE MERRY MILL.

JOYEUX MOULIN.

Edited by Ferdinand Dewey.

FRANZ HITZ, Op. 203.

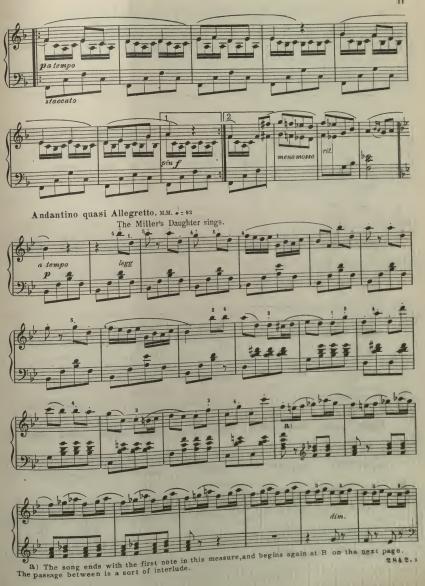


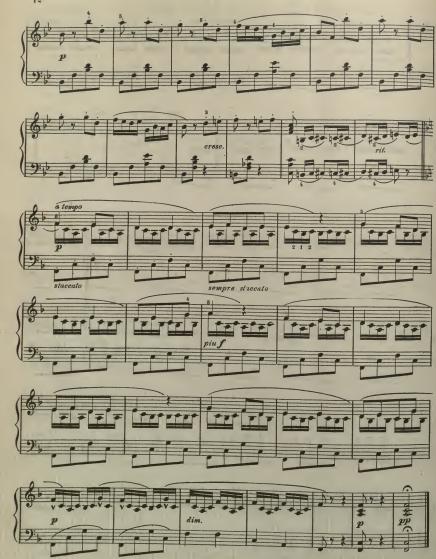












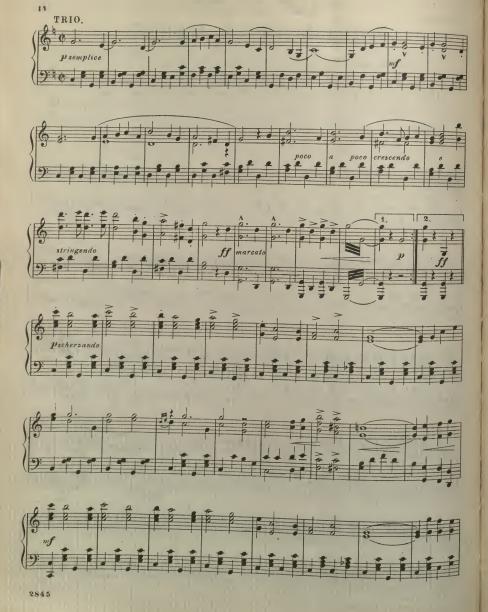
WILLOW GROVE MARCH.

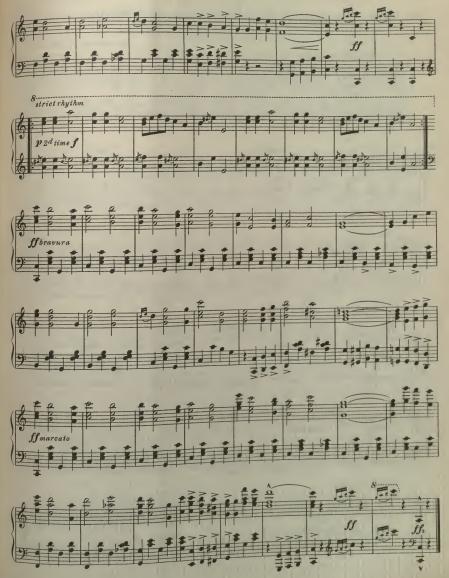


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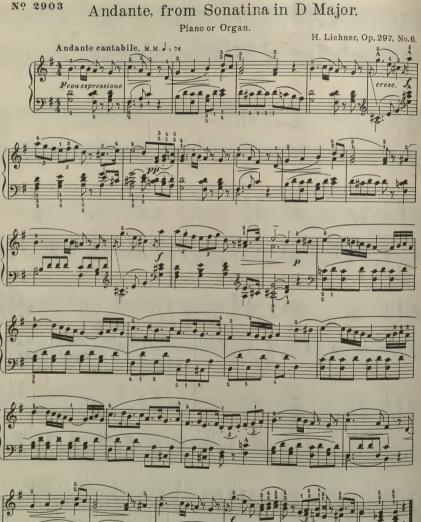






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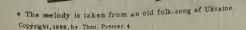


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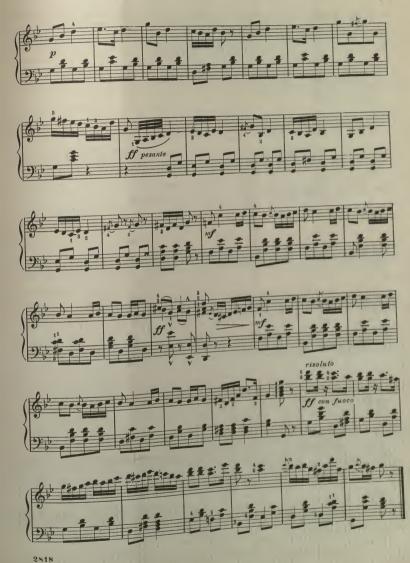
SHOUMKA.

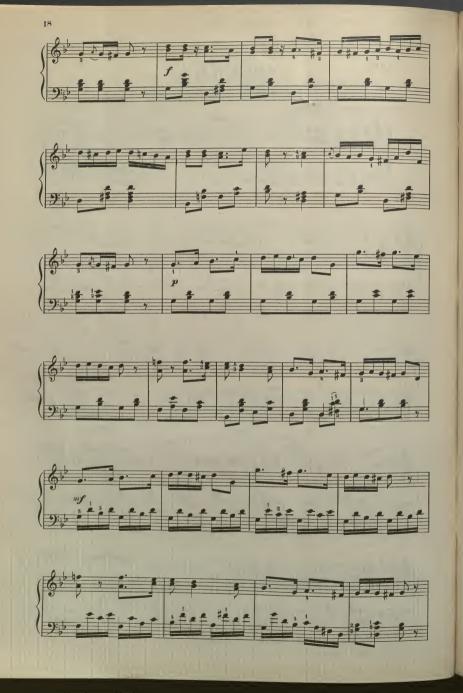
Introduction DANSE UKRAINE.

JOSEPH PASTERNACK, Op. 16, No. 2 Dance.









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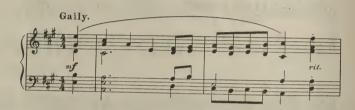
To Miss Helen S Ditmars.

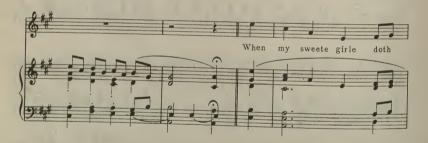
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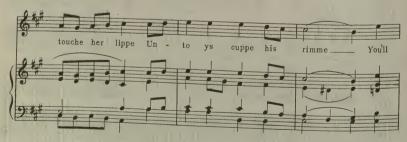
ON GIVING HERRE A CUPPE.

Peom by G. H.D.

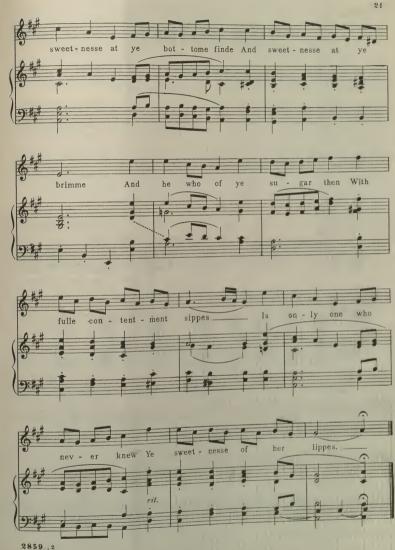
NICHOLAS DOUTY.







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LOVE SONNET.

The Sonnet is a rhymed verse of fourteen lines arranged according to a prescribed plan. It consists of two parts, a section of eight lines (called the Octave), and a section of six lines (called the Sestet). One single wave of emotion, too deep for the simpler lyric forms of poetry, is usually expressed in the sonnet.

Composers have seldom set sonnets to music, perhaps because of the technical difficulty involved. The music must naturally fall into two closely connected but distinct sections even as does the ppem. The setting of de Saineville's sonnet by Francis Thomé, fulfills perfectly this requirement; the octave forms the Translated from the French,

of A.de Saineville,

first musical section of the song, the sestet the second musical section, marked by the composer "Piu lento".

The translator has preserved the rhymes exactly in the order of the original, and has endeavored to make the translation as literal as the form and the English idiom would allow.

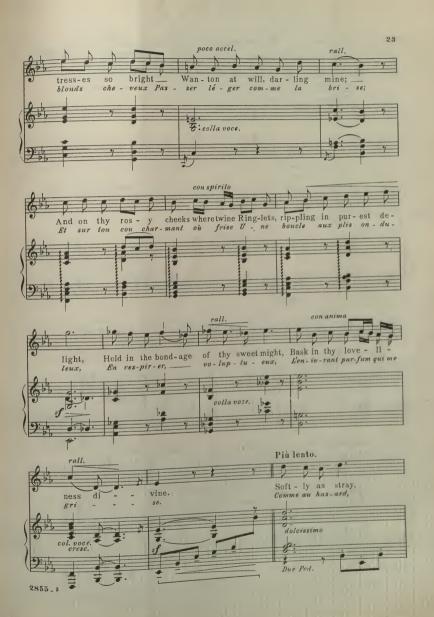
The song must be sung with that freedom of tempo, and careful diction which is characteristic of the French school. All the little tempo-variations and marks of force must be strictly observed.

Nicholas Douty.

FRANCIS THOME.







INTERPRETATION.

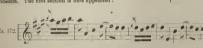
BY A. J. GOODRICH.

on "interpretation," by bar. A. J. Goodrich, of Coleago, which is now in press. These excerpts will show the character of the book, which gives that knowledge which is the basis of the correct understanding and artistic interpretation of music.—EDITOR.]

MINUET.

THIS is classed in the Mozart epoch because the earlier examples were not clearly defined in respect of those third heat. Since then he is still more firmly established it is not only legitimate, but essential, to approximate canadities which characterize the finest specimens of in his original helief (expressed in his "M missial Analy- analy as may be the peculiar timbre of certain orches minuset. Composers of the seventeenth century occasis"), because it is founded upon very substantial facts trained instruments. Mr. Arthur Friedheim's performance sionally introduced into their snites a movement in and circumstances. triple measure which they called minnet.

Beccherini, and Mozart infused into their minuets are phony, and the minuet in von Weber's sonata, Op. 24, the "March Brillante" from Raff's suite, Op. 91, as lacking in those of Corelli, Conperin, and Bach. Hence, require frequent punctuations after the second beat of played by William H. Sherwood. The author wrote on the author classes the ideal minnet with modern dance certain measures, or a corresponding accent upon the his program at the time "wood wind," the enggestive movements, for it really is a product of the latter part third beat when it is the beginning of a rhythmic imitation having been remarkably clever. of the eighteeuth century, and helongs to music's most group, thus: melodious epoch. The famons "Mennetto" in Boccherini's A major quartet may he cited as an example. The grace of this simple movement is such that conductors of symphony orchestras frequently include it in their popular programs among the numbers for string orchestra. The first section is here appended :



Nearly all modern minuets commence on the third beat, which, therefore, receives either a rhythmic accent or a melodic punctuation so long as this peculiarity is manifest. (See Example 172.)

The minuet was derived from the ancient peacock dance and retains the ceremonial character of that obsolete movement. The performer should imagine a goodly number of ladies and cavaliers disposed in conples on the floor of a ball-room. The music begins. The dancers salute each other in graceful oheisance and then pass in curving figures, each cavalier extending his (about = 48), the fact must be considered that the Op. 53, von Bullow in his special edition wrote over cerelevated hand to the lady opposite, who offers hers in return, and thus they glide by. It was not so much a dance as a pantomimic promenade in which courtly grace, elegance of manner, and dignity of carriage combined with rich costuming and brilliant surroundings in presenting a captivating and harmonious picture. The movement of such a minnet (Example 172) is very moderate, and since grace and pose are the principal characteristics the tempo should not he rigid, hnt slightly variable and yielding. Neither should the accents he strongly marked, for that style is inclined to suggest angularity of movement, as in the rigaudon

There are minnets which begin npon the first instead of the third beat; for instance, the one in Mozart's last E-flat symphony. Yet even here the third heat fre-



the second and third periods begin unmistakably npon presumed that we would "read between the lines." will soon learn to love and to understand the father of the bits. the third beat. So does the repetition of the initial

The intention would, however, have been more plainly architectural music. Of its own accord it will set aside

The intention would, however, have been more plainly architectural music. Of its own accord it will set aside

THE ETUDE

author recently examined fifty minnets by standard his mind a tangible ideal.

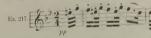


note is principally on account of the syncopated character of these phrases. See, also, the minnets in Schnbert's "Tragic" and R flat symphonies.

INFLUENCE OF RHYTHM UPON MOVEMENT.

There was at one time considerable misapprehension of Beethoven's intention in designating the second movement of his Eighth Symphony, "Allegretto Scherzando"; and the movement, measured by quarters instead of eightbs, was usually taken much faster they sound from kettle drams and horns, according to than Reethoven intended. While it is true that the the original score; and certainly a clearer impression is quarter note beats succeed one another rather slowly conveyed to the listener by means of these suggressive

melody notes are mostly sixteenths and thirty-seconds: tain phrases quasi oboe, quasi flaute, quasi fagotte, etc..



tomary standards would be altogether too fast for the planatory footnote in reference to these imitations. grace and humor of this number. But the term allesense, indicating a cheerful style; and the short notes, character of the work is frequently sacrificed by an

And the favorite "Menuet Ancien" by Paderewski is ric divisions. The composer was therefore justified in very little melody. another instance. The first period begins upon one, but his use of the word allegrette, though he seems to have Let a child be educated in a Each atmosphere and it

derewaki's minnet in G-minor manifests the same tensystematized mode of procedure as to how and when telligence.—" Musical America."

dency in its rhythmic grouping. If the music does not special effects may be produced. Suggestive imitations divide itself naturally in this manner the student must of orchestral and other instruments naturally form the not include punctuations nor special accents for the sake basis of this attempt to outline such a method. And of an arbitrary formula. But in nearly all modern ex- even though one may seldom have occasion to imitate (WE have made selections from several chapters of the work
on "interpretation" by Mr. A. J. Goodrich, of Chicago, which is
food many selections from several chapters of the work
on "interpretation" by Mr. A. J. Goodrich, of Chicago, which is
food many selections from several chapters of the work
of the several chapte found, npon close examination, to exist, and their pres- of inestimable value in performing a wide range of ence must infinence the interpretation. This statement piano literature. The mere suggestion of a definite has been called in question on account of the seeming tone-quality at a certain point in an opus often stimmexceptions, hat the criticism is a superficial one. The lates the imagination of the performer by presenting to

composers, and found that forty-four began upon the Furthermore, there are numerous instances in which of the "Tannhäuser" overture is here cited because of All such examples as the minnet from Haydn's "Ox- the pianist's successful attempt to reproduce particula: But the peculiar grace and charm which Haydn, ford" symphony, from Mozart's last G-minor symtone-colors according to Wagner's original score. Also

Let us suppose that an inexperienced player under Mozart, takes such a work as the favorite march from Raff's "Lenore" symphony. The performance is colorless and nninteresting. Now, suppose, further, that the principal indications in the original score are explained to the performer. The effect will be greatly enhanced even though the interpretation still remains unsatisfac tory. The prelude is here quoted with the necessary Indications as to timbre



These effects are easily produced, if one knows how

partly because the great composer usually had an eye to the orchestra, but principally, as an Inducement to the pianist, to change the tone quality

An allegretto movement measured according to cus- during the antiphonal motives. (See von Bulow's, ex-

Accompaniments to concerti, when played on a piano, grace and numer of the number of the little of the number achromatic accompanist.

-In America, more than in Europe, Bach's music is qually comes into prominence in each places as these: for played prominently as melody notes. Compare these erroncomaly regarded as something to be reserved for those in the Introduction understand the dignified architecture of a Bach compoto the master's Second sition; nor is it probable that children, barring a few Symphony, or with the phenomenally gifted ones, can follow with Interest and groups of eight thirty-sec- intelligence polyphonic masterpieces that tower in the ond notes in his Opus 2, world of lofty musical creations. How many adults No. 1, adagic movement. enjoy any but the very simplest of Bach's compositions? These latter are unac. Even musically educated people are too often inclined cented, excepting when to avoid Bach, laboring under the impression that the they fall upon regular met- old giant wrote many difficult note combinations, but

proached without reverence and respect. Knowledge can come only with experience, years of application, and earnest thought. But if love and respect for the old Variety of tone-color has become such an essential masters are sown in the child's mind, understanding of Variety of tone-conor man colours and the works will come with riper years and maturer inthe coda also starts with a preliminary note. Paelement of high-grade plane playing as to demand a his works will come with riper years and maturer inelement of high-grade plane playing as to demand a his works will come with riper years and maturer inelement of high-grade plane playing as to demand a his works will come with riper years and maturer inelement of high-grade plane playing as to demand a his works will come with riper years and maturer inBY S. N. PENEIRID.

ARTICLES without number have been written on the proper use and common misuse of the pedals. Still proper lies also come with the bis own view-point, and, moreover, a fre corde, indicate that the tones are given on trespectively therefore, it must be gradually sensitized and educate practically new set of teachers and of pupils comes and hy a part or all the three unison strings for each note. nntil it can transmit very complex harmonies and comprocess in some services are the complete and hints This is accomplished on the grand plane by the simple binations of melodies without jumbling them, just as

volume of tone is somewhat increased by the holding of ing the wires. the pedal for some consecutive notes ; yet this is but incidental, and volume of tone is properly seenred by the tonch alone, while the "lond pedal" is used as often UNDERSTAND MUSIC BEFORE PLAYING IT. and as freely in soft and even the softest passages as in

The proper term is "damper" pedal, since it lifts from the wires the dampers which, when resting on the wirea, clog them and prevent them from vihrating and sounding. As every one notices right away, the immeday regard the study of harmony as essential to a good diate effect of the pedal is to prolong the tone, thereby accomplishing what would otherwise require a third or a fourth hand, while the two hands of the player are at liberty to leave the keys already strnck and hasy themaelves with the playing of other notes.

Thia seems in theory a simple thing, but in practice the ntmost care and preciaion is required, or a note or notes held by the pedal will sound over into a new comhination of tones with which it or they will make really hideons discords. Carefully used the pedal is of invaluable assistance in slurring the various parts, and to accomplish this a critical and well-trained ear must be judge and master, for it is quite impossible for pedal marks or for any teacher to indicate all the desired

A few general principles can, however, be indicated. The notes most calling for pedal snataining are, first, the low hass tones or fundamental bass voice, and, accond, certain tones of the melody part. Thus far in my argument the observation and theoretic application of advanced piano students keep pace and agreement with me ; perhaps also in practice. But now we strike some

It is a well-known fact that when the pedal is pressed and the wires are thereby at liberty to vibrate, anything that jars the piano will set the entire system of strings In slight vibration. Any one may notice this hy the simple expedient of pressing the pedal and then striking smartly the nuder side of keyboard with fist or palm of the hand. There is a decided difference in the effect of a full chord struck upon the piano with or without the damper pedal. In the former case it sounds a little blnrred and confused ; in the latter, clear and definite. Nor is this all. Each tone that is sounded on the piano with pedal pressure is slightly reinforced by a sympathetic harmonic tone from the eighth, twelfth, fifteenth, seventeenth, nineteenth, etc., lower. This adds a little to the confusion.

The ideal use of the pedal is, therefore, to press it instantly after the playing of a note or a chord, especially if the latter he a lond one. This must, of course he done before the finger has left the key. Sometimes this is not feasible, as, for instance, the case of a broken chord where the bottom note (probably the most important one to be held) has to be instantly forsaken hy the finger. But where the pedal must be applied precisely with a chord or note, there is always danger of also catching and sustaining a previous note, and certainly if this has been slnrred to the following. For the dampers to stop the vibration of the wires and consequent sound, there must be actual contact. Therefore the foot must be lifted clear of the pedal or the tone may not quite stop. The use in the Presser publicatlona of the mark | is far preferable to the time-honored Ped. and *. With these latter it is impossible to mark with exactness the precise duration of the pedal. As to advisability of soft pedal use, there is a difference of opinion. In the old-time squares and in some nprights the soft-pedal effects were pro-

SOME HINTS ON THE USE OF THE PEDALS. mer and string, thereby entirely changing and ruining teachers. But in the grands and modern uprights the quality of tone is practically the same and simply softer which certainly seems legitimate.

The terms una corda (more properly called due corde). must be repeated in order to he brought to the attention expedient of moving the entire keyboard and hammer the eye must be well trained in painting and the voice action a trifle to one side. In most nprights the soft in oratory. The common term "lond pedal" is a misnomer. To pedal holds all of the hammers nearer to the strings, so be sure, it is one of the incidenta of its use that the that they can not acquire momentum and force in strik- to play which contains a chord or scale he does not

BY WILLIAM E. SNYDER.

PROBABLY the majority of piano teachers in this latter understanding, interpretation, and sure memorizing of piano literature, hnt just how to make it apply to the pupil's immediate étnde or piece is an interestingly important matter. However, we know there is much teaching of harmony which consists almost entirely of writing chords to figured hasses according to petrified, clashing rules, with little or no study in recognizing intervals and harmonies by hearing and playing themwithout the least consideration of their musical effects, without the slightest application to the music that the pupil has under stndy.

Of what practical use is the study when the most interesting, inspiring, and suggestive parts of it are thus ent off? If one wants pure mental training in letters oak, but he can finish off a squash in three months!" and figures, why not employ some such study as algehra or geometry, which would be better fitted for the pnrpose? In harmony there is an esthetic quality which must not be overlooked. There is a science of effects produced by different tone-combinations and a color scheme. When a good student finds the study

dry it is because it is stripped of these qualities. Now, when we study a language say, for instance, German-we do not think it sufficient simply to learn a set of cut-and-dried rules regarding the construction of certain words or phrases. But, as in the modern "natnral" method of instruction, we take a few common objects to begin with, either in reality or imagination, give them names, learn signs to represent the names,

and lead on through the study by association of ideas. Why not teach music in the same way? To illustrate: Onr objects in music, heard or imagined, are tones, or sounds of regular vibrations. They may be divided into three classes: first, single tones, afterward developed into melody; second, combined tones, or harmony; third, on a higher plane, both single and combined tones, which express thoughts and emotions and paint pictures

The first thing, therefore, is to present single tones to the pupil by singing and playing them. Their names and signs are not to be thought of until the objects themselves-that is, their sounds and qualities of highness and lowness, or quantities of vihrations-are

The letter names are next presented, in groups of octaves, followed by names of the octaves. After their aigns and notes are used we introduce the study of the relationship between two tones, which proves to be a complex one indeed before finished; and the learner mnst be led slowly and skilfully, every point heing kept clear as he proceeds, the least confusion of mind or hurry indicating a stop for more complete digestion of ideas, The mastery of two-note relations leads to those of three or four notes. Robert Browning says:

"I know not if, save in this, Such gift be allowed to man That out of three sounds he frame. Not a fourth sound, but a star,3

duced by the insertion of a strip of felt between ham-

Here, as everywhere, teach the chord itself fred the quality of tone. This was properly condemned by studying by ear its position in the key, its formation and color, before naming or writing it. The reason we give first training and prominence to the sense of hear ing, or "ear," as we call it, is because music is transmitted to the brain entirely through that organ, and

It is my belief that no pupil should be given a piece nnderstand, nnless, perhaps, for sight-reading. True grading of his work consists in giving him a piece which he can mentally and technically grasp, the contents of which he already knows, excepting the new idea which forms his present lesson. I helieve, furthermore, that even the beginner in piano-playing should be sufficiently learned in the laws of harmony to enable him to analyze every little piece he is about to play, as the first step toward learning or memorizing it,

Great painters spend years in drawing and great planists in analyzing before painting or playing. The difficulty is that many pupils are in too great a harry to finish, or to "gradnate," as they say; they want to play music, even in public, hefore they understand it. and the result is that their playing is as ridiculous as the reading in German of a person who perhaps knows something of the pronnuciation, hat does n't understand a word he is saying. Some would-he musicians are like the college student who wished to make short cuts in his course because he wanted to be out the sooner, making money, and on requesting the president to cut his conrse, the latter replied: "Yes, we can shorten your course. It took the Lord one hundred years to make an

MUSICAL ATMOSPHERE.

BY FRANK L. EYER.

IT is questionable whether there is not too much stress laid noon the necessity of a musical atmosphere sometimes. It leads to discontent among art students in the smaller towns, and frequently brings to our cities wouldbe geniuses who would be better off at home for all the good a musical atmosphere will do them.

While there is no donbt that-

"Full many a flower is born to blush unseen And waste its sweetness on the desert sir,"

we muat bear in mind that genius is born, and not made, and that it flonrishes anywhere and under any circumstancea, and will hew out its own way over all

Musical centers, with their musical atmospheres, do not necessarily make great musicians. They educate and widen to a great degree, but, nuless there be a vast talent and much preparation on the student's part beyond mere enjoyment, he will receive little actual benefit from the advantages such centers afford.

If you occupy an important post in a small town, better stay there-at least, until called to fill a position in the city. It is a fine thing to have ambition ever to forge ahead, but "discretion is sometimes the better part of valor." The world generally throws its wreath of immortality upon the shoulders of some man who has not sought for it.

Do not become disgusted or discontented with your narrow surroundings. Do your work, and do it well; and if the world absolutely needs you, you will be found ont. The great trouble to-day is that about half the work of the world is being done by cripples-men who would try to make us believe they are great. Wait until the test comes. Some new hero, who has been digging along faithfully for these many years in the hackground, he will receive the crown.

Fill your little drawer in life's cabinet, but be sure to Such thoughts as these, given with each lesson, fill it full, and, above all, he contented—not satisfied, hnt contented. The rest will take care of itself.

A MUSICIAN'S READING.

BY ALEXANDER MCARTHUR.

with every day, even in the most exclusive art centers, who knowing little ontside the technic of their art, yet it is the minimum, and where there is three hours' praceagerly anticipate the pleasure in store; but is open sspire to the title of musician. They have no idea of the tice, at least one should be given to musical science—to us so often to stead of in some shady nook of our dates of the birth and death of Beethoven, for instance, connerpoint, harmony, and instrumentation; and one gardens or some quiet corner in our homes and to pass and would be puzzled if questioned as to the period in to musical literature—that is, history, biography, and as many hours as we wish in their company, partaking which Handel or Mozart flourished. They know that explanatory books in general. Rellini wrote "La Sonnamhula" and that Wagner composed "Lohengrin,"-most of them do, at least,-hnt of the histories of the great musicians as composers, and much less as men, they know nothing.

are spent at finger exercises and scales, nntil brain and sound if you know just when and how and where it was muscles are dulled with weariness, but not an hour is composed. Composers of our day know this so well devoted to the cultivation of their musical intellect or that some of them cover up very mediocre ideas by a thought given to the root and strength of all art-its writing "Impressions d'Espagne," or "d'Italie," or esthetic side.

To play Chopin or Beethoven, Schnmann or Mendels- into the wished-for groove. sohn. Brahms or Tschaikowaky, as they should be Unfortunately, np to the present the greatest and played, you must know these composers not only as composers, -that is, through their compositions, -hnt also as men. It is folly to expect that drndging at instrumental technic will make an artist. Take a pianist, for in- waiting for some long-sighted publisher to stumble on stance: How can he nnderstand the inner intent of the the plan of issning these to students on weekly or early Chopin compositions unless he knows something monthly payments, so that all, even those in the most of the story of the bewitching Constantia, whom Chopin humble circumstances, might possess them. We all calls "my ideal"? or of the later compositions, nnless know, too, how the majority of even the wealthiest be has a glimpse of Paris as it was in the thirties, when parents or guardians groan over the snms spent on Reine, Berlioz, Liszt, and Balzac flonrished, and the hooks. Some teachers I have known have established fascinating and tempestnous genins, George Sand, whose lending libraries for their classes, to obviate all this and faithlessness or perfldy overshadowed and shortened the last years of the Polish tone-poet, was in all her glory.

Consider even the Mendelssohn Lieder. Who will nnderstand them fully unless he knows something of the ideal life led at Leipziger Strasse, No. 3, or pernses the eye, and it is surprising how quickly works accumuthe charming letters that passed hetween the members late, and how rich and cozy they make a room. of the talented family who dwelt there?

Even more is necessary: a knowledge of the time and customs, of the age they they lived in, of their nationality and the influences brought to bear on their real difficulty for the huyer lies in selection. This, nnthoughts.

Take Tschaikowsky, for instance. Where, ontside of Russia, does one hear his music played as it should be help. The foundation of all musical libraries,—ontside played? Although it is not so difficult, taking it all in of the scientific works absolutely necessary, of course, all, as that of Richard Strausa or Brahms, quite other to all who aspire to the title of musician, -no matter how ideas, lights, and intentions must be hrought to hear in small, should be a good dictionary, and of dictionaries its interpretation. Musicians who had the good fortune the best is Grove's or Riemann's. The latter is smallest to hear the Russian composer conduct his concerts when hat most up to date—hoth books should be bought if the in this country, and who will compare his renderings with those of such men as Panr, Gericke, or Thomas, all of way of hnying books is to find out the position of the them first-class and conscientious musicians, will realize author and his or her probable sources of information, my meaning. Nor will Russian music he understood and especially their fitness. The works of musicians, rightly or rendered properly by foreigners until the however, must always be taken with a grain of sait. thoughts and ideas, the history, and, ahove all, the in- Liszt, as a personal friend of Chopin, ought to have writtentions of the vast Slavonic empire are known and realized

to produce that broad cantabile, with its infinite sad-will always be read by musicians with more interest. music unless he first feels it, and he will never feel it it would have been unique in its way, but it could never until be knows Russian thought. It is not given to all have been a practical guide to students. Musicians are to reside in Russia, the easiest manner of doing this; apt to be prejudiced, and although Rabinstein found no but there are Russian hooks open to all (by Tolsto), good in Wagner, still the question of Wagner's great-Dostoievsky, Kriloff, Tourgenieff, Gogol, Lermontoff, ness remains nnassailable. Wagner himself had his and, above all, Poushkine-Poushkine the inimitable, prejndices, which were imitated by his followers; but whose works, even as literature, should be known to us), prejudices, although interesting, should never be taken inner depth and intention of Russian music, whether Italian opera has been hitterly assalled by Wagnerit be that of Tachaikowsky or Glazonnov.

is approached, so little on the letter! Yet atndents, ions are free to all; and may they all flourish merrily! iknoring the former completely, go on banging away at We can not have too many. Entit is foolish to let our their rise-free completely, go on banging away at We can not have too many. their pianofortes or scraping their fiddles until the selves be too easily persuaded, and the only antidote to neighbors rise up in mntiny and their own mnacles give this is extensive reading of good books.

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There is a form of reading that is easy and instructive their ideas. -that is, the studying of the history and the periods of the esthetics of the art, its periods of development or the pieces played at the concerts of the symphony mended; int to those who desire to reach any distinction orchestras. In all large towns these programs are published and can be had ahead of the season, and it is Their entire time is given to technical study; hours remarkable how much more interesting a piece will

"d'Ecosse" to their works, and so direct the thoughts

expensive, such as Jahn's "Life of Mozart," Spitta's "Life of Bach," or Niecks' "Chopin," and I am always pnt knowledge in the way of all-an excellent thing,

Any one who buys books and loves reading knows that each volume added to the shelf is always a delight to

But even to those who have nothing to spend in this Be it Beethoven or Schumann, Chopin or Brahms, a way there are the libraries—and every city has its library; knowledge of the man is also a knowledge of the musitoo prevalent among students.

More than one American publishing house are now donbtedly, is a nice question; but a good dictionaryfor instance, Riemann's-or a good teacher can always ten the best biography of the Polish composer, but he didn't. Niecks' work far ontshines that of Liszt, Not all the technic in the world will enable an artist although the work of the latter is a gem in its way and

If Ruhinstein had only written an opinion on Wagner

ites; hut there is much good in Italian opera, even So much depends on the spirit in which a composition although its form is sometimes feelish. Of course, opin-

When muscles and brain are weary with technical the time.

It is the custom of all good Christians to spend half study there is nothing so exhilarating or encouraging as an honr, more or less, with their Bibles daily, and it a dip into some good hiography, or a few hours spent should he the habit of good students of music to give at with Liszt or Rubinstein or Wagner, or any other of least a like amount of time to the study of the the great musicians whose works we possess. If we were Outre a large number of music students may be met esthetics of their art. One half hour daily, given sysinvited to some reception where these great men were tematically, can accomplish much in a year. Of course, the lions, how eagerly we would rush there, and how of their thoughts and instruction alone with them and

> Merely as recreation, musical reading is to be recom-In their art it is not only a recreation, it is a necessity.

APHORISMS ON MUSICAL EDUCATION.

BY CARL HERRMANN. Translated by FLORENCE LEONARD

WITHOUT appreciation, without applause, no man, least of all an artist, is likely to succeed; but the most purely spontaneous applanse, -only too often outweighed hy the irresponsible fault-finding of some critic, the sincerest approval is but a small return for the days and nights of anxiety which the artist has spent on his work.

Talent alone is not warrant enough for the choice of a profession; character, personality is often a more important consideration.

Marie Ebner Eschenbach has said : "The character of an artist either nonrishes or destroys his talent."

As no two men are exactly alike, so do no two talents correspond precisely. The material in which the artists work is all that is common to them.

Without diligence, upon which one can not lay stress enough, one can not accomplish anything in ordinary life even : how much less, then, in art, which is concentrated accomplishment and life Intensified. Without diligence the greatest talent will grow rusty, as many evemples warn ns

Talent, character, and industry are, then, the supports on which every structure of art must be raised.

To be diligent in art one must know how to be diligent, how to use and develop his strength.

And Goethe says, "Before you can make what is good you must know what good is."

The aim of education will always be to make the student atrong, according to his talents, for the struggle with life.

The teacher must strive, also, to estimate justly the ability of his pupil and to direct properly the growth of that ability.

The best of teachers is only a sign-post, a gnide. Whether and how any wayfarer climbs the steep moun tain of art depends on the traveler himself, and is often conditioned on a thousand chances, small and hardly to be reckoned.

The greatest talent may fail to express Itself because of an undeveloped or half-developed medium. 45

"Over success in art the gods appointed Toll as a guardian."

In art that labor alone anceeds which appears to be without effort, which even seems like the result of chance; yet ln art there is no chance.

Whoever dreams of leading a lazy life as an artist should never enter upon the artist's life.

-Used wisely every successive holiday or vacation esson should leave in with larger and nobler thoughts of life; its obligations and its opportunities should develop and strengthen character and make in better minicians as well as better men and women. A vacation season has a purpose loftier than merely to large away BY MARY LOUISE TOWNSEND.

In the last three or four centuries the trend of human thought and activity has been, in the main, distinctly scientific. From the invention of the printing-press down to the latest creation of Tesla or Edison, the roll of human achievement numbers with increasing fre- effort, has wronght for him. quency the names of men that have devoted themselves But to strike the delicate balance between general explored or an advance into realms already investigated specialty that embraces all specialties? until there have arisen so many divisions and subdivisions of the different hranches of science that a tion of a child should hegin a hundred years before he mastery of any one of these requires a life-time of en- is born might well be thought of in this connection; deavor, and as a result we have the division of labor and hut without carrying back quite so far the necessary inthe modern specialist.

Hand in hand almost with the rise of science has come the development of music, so that, if the last few hundred years have been preeminently scientific, they have been also preeminently musical, and it may be said that which the mother's influence has not been paramount 'take care of itself.' I suppose that his allowingmusic is the art of the modern scientific age. In like in the development of her child's genins; then consider manner, too, as each new discovery in science has wid- how much more necessary a factor it must be in the ened the field of effort and enlarged the demands on education of the less favored children of earth. those engaged in scientific pursuits, so each new step If the first requisite, then, in the proper training of tories of the city, and that 'a piece of music is some in the development of music has increased the realm of a specialist is the right kind of a mother, the second is, thing we play but do n't sing, something to be song is a musical activity and placed a greater tax upon those of necessity, the right kind of teacher or teachers, song, and that 'the piece I'm studying is by Stabat who have devoted themselves to musical study.

music, a tendency toward the division of labor and the and more an established fact. In higher educational evolution of the musical specialist, this tendeucy has not institutions this principle has long been in force, but always been so marked as in science, nor have all times even in public schools it is coming to be pretty genernor all conditions been favorable to its growth. The ally recognized also, while in conservatories of music musical pioneer in any place has always to attempt the full message of his art, even though he be fitted to pre- the point of separate teachers for technic alone. sent only one phase of musical truth. And now arises the question, Is it possible for the modern musician, any with its undoubted advance in learning, will see still to the Dance," for four hands,' which allusion (some more than it is possible for the modern scientist, to fit further specialization in all directions, and that the day what startling in phrase) defined the scholar's technical himself properly in more than one hranch of his sub-

against ignorance and narrow mindedness in the musi- sented to him by minds specially trained to set forth cal profession, frequent pleas for a broader musicianship, that particular subject! How can be fail to gain the friend. a wider and more comprehensive education for those engaged in various forms of musical activity—an attitude both for his general education and for his chosen work? much note and efficiency informed me that 'opus' on which is desirable within certain limits; but is there not another extreme to be avoided as well as the extreme perhaps the most important, element in the training of year of the composer's life at which he composes the of narrowness? Do we not all know men who have a specialist—the power of independent effort. After all piece. This is a pretty theory; but my interlocator made failures of their lives through too much knowledge that a mother can do, after all that his teacher can do, could not explain its safety when 'Opus 3' or 'Opus of too many things, and not enough knowledge of some the student must in the end and always he his own best 122 was in question. Another student of eleven, who

they are also negatively qualified for it hy ignorance," early teachings and traditions, worked against nuend- order in which to take a composer's works for studysays Philip Gilbert Hamerton. Not a hlind, higoted ing discouragement to follow the clear, inner vision ing. ignorance which results in cripples like the religious of things unperceived by other men. Something, surely, fanatics of Iudia, who lose all power hut one, hut an of this same courage of independent thought, only in chance to be charmed in observing how the schoolmaster iguorance simply of the details in other fields than its less degree, perhaps, is necessary to any carnest student in music is alert. Two lads sat next to me at an orchesown—a broad-minded ignorance, to speak paradoxically, of music, however small and circumscribed his sphere of tral concert. Said one: 'No, I tell you the symphony which sympathizes with other modes of human express labor. Without it he will be at best only an imitator, sin't done yet -not much! They're going to play that sion, but resolutely devotes itself to its own phase of hnt with it, even though he may lack the counsels of a truth alone. Is it not possible, nay, is it not imperative, wise and loving mother and the instruction of competent same thing. Like checkers—one comes after the other. that the musician of the present should attain this and judicious teachers, he can still make hisself a 'Who heats?' rather relevantly asked the instructed happy middle ground between narrowness on the one power in the world, because his work will at least be bo, if with chivons levity. His friend, not showing hand and lack of concentration on the other, if he would be most useful to the world? Think for a moment of the technical demands ou a modern pianist as against the days of Scarlatti, or on a modern violinist in contrast to Bassani. Compare a hymn of Palestrina with the "Elijah" of Mendelssohn, or the faint, embryonic opera of " Mouteverde" with the mighty "Nihelungen Ring" of Wagner.

a violinist, or a singer, or a harmonist, or an authority journal. Mr. Wm L. Hawes, who furnished to the New twice of 'orchestration' as the manner in which a werk on musical history? And how can a teacher of piano- Orleans "Times Democrat" the data upon which the is played by an orchestra. playing expect to equip himself properly as a teacher of note in the June ETUDE was founded, has written again any other of those things with all the requirements that certain information that has recently come to him fingers were precocity in quintessence, gave me to nader that the modern world demands? No one will, of shows that Gottschalk did go to Cuba from New stand-oh, saddest irony of ignorance!--that 'the course, deny that the pianist or the teacher should have Orleans in 1853. When he returned to New York the a comprehensive acquaintance with all or at least most "Last Hope" was put in print, published in 1854. of the other musical branches. To understand what afterward being revised as mentioned in the note in the dently had never heard of a certain papper's grave in others are doing in closely allied forms of activity, and June ETUDE.

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to know what has been accomplished in his own line, can not but help a man in his work. Furthermore, a general knowledge of aud intelligent sympathy with every expression of truth, whether in art or science or history, can serve only to make him a hetter exponent of his own preferred specialty. Just as the specialist is laboring for the whole world, so he must needs realize

to the study of facts in nature, their classification, and knowledge and special attainment—that is the vital the development of their governing laws. Each new question of the hour; and how is this to be accomdecad has seen either the opening of fields hitherto un- plished? How shall one gain the knowledge in a

> The frequently quoted saving that the proper educafinences, we may say that the training for a specialist in general and for a musical specialist in particular should in making children any more musical than their ten begin with his mother. Read the lives of composers fingers,' and that 'general information must come by and artists, and note how rare are the instances in and by,' whence it would, from somebody else, and

That the teacher of almost any branch of learning in But although there is also, in the development of these days should be a specialist is getting to be more nile musicians l-to be communicated 'by and by,' and the division of labor has progressed in some instances to older-began talking behind me. One of them remarked

Is it not probable, however, that another century, soon they would take up together Weher's "Invitation will come when every educator will be a thoroughly trained and carefully conipped specialist? How invalu-We hear frequent and, alas! well-grounded complaints ahle to a student to have each new phase of truth pregreatest amount of good in the shortest possible time,

He will fail, nevertheless, if he lacks the third, and a title page meaut, with its accompanying number, the instructor. And this, again, we learn from the lives of played precociously, interpreted 'opus' to me more "Meu are qualified for their work by knowledge, but great musiciaus. How many of them, leaving behind honest and sincere and true.

ANOTHER WORD ABOUT GOTTSCHALK'S "LAST HOPE."

THE ETUDE has received a number of inquiries about the version of the "Last Hope," as played by Gotts-How can a planist in these days expect to shine also as chalk, which was mentioned in the June number of this was Lizzt's hest pupil,' and in the same talk spoke

SOMETHING FOR TEACHERS.

UNDER the caption of "Music Teachers and Musical Half-Teaching," Mr. E. Ireuaens Stevenson contributed a most timely and valuable article to the columns of a late number of "Harper's Bazar."

He says : "When one thinks of the tinkling and tomwhat the world, through the various lines of human tumming of five-finger exercises and subsequent kinds going on all over the world, and of the groundwork in vocal music that now is almost an essential part of a boy's or girl's schooling, it seems like thoughtlessness to in the education of young musicians by their regular and professional tntors.

"As an illustration or two of teaching which neglects its less visible offices let me refer to au extremely successful teacher of the pianoforte, with a list of scholars that were not yet out of their earlier teens, particularly large, who remarked that he 'had no minutes to waste probably wholly unawares-a pupil of nine years, one musically interested, to believe that Mozart has been a great New York musician' in one of the conserva-Mater.' are all among superfluous information for inveinformation 'to take care of itself.' "

Or this example : "At a Boston Symphony Orchestra concert in this city, a few seasons ago, two young girls -perhaps the one fifteen, the other seventeen, neither that her music teacher, Mrs. ----, had 'just told her advancement. A moment later she observed, pettishly, 'Do you know just what program music means? Is it music classic enough to he pnt into a regular concert program?' 'Of conrse, you little goose!' said her

"A talented scholar in a New York music-school of rationally, hut no more correctly: 'It means the best

"On the other hand, another occasion gave me the -and then that. They are different movements of the that he suspects his excellent pun, and as if by one of those queer 'jnmps' that children's wits make, auswered, 'Beats? Why, the conductor, of course! That's what he's paid for. Shut up!'

"A girl of fonrteen, almost dangerously enthusiastic in practice, and playing with ease and expression such things as Beethoven's 'Pastorale' Sonata, two ballads by Chopin, and so on, told me casually that 'Brahms

"A loquacious little student in a Western city, whose great mnsical composers were most always very rich · · kings and queens petted them so.' She svi-Vienna or of the sum of Schuhert's assets.'

Studio Experiences.

E MERPED OPINION.

CLARA A. KORN.

How painful it is to hear pupils expound admiringly upon the foihles and weaknesses of their instructors, as if they relished these shortcomings iustead of condemn-

One case in particular was surely deserving of extreme indignation, yet the pupil was so far from realizing this year's work. phase of the matter that she openly delighted in that which was most reprehensible in her teacher.

I met her casually in society, and she was glorying in the fact that she had studied music for three years in

"Oh, European teachers are the best after all," said she, with conviction; "we have no such teachers in America.17

Marmurs of assent from some of the guests present. "My piano teacher was a perfect darling," she continued; "whenever I played he would pat me on the shoulder and say, 'Miss G., you have a beautiful touch, you soothe me,' and then he would sit and listen as if

he enjoyed it." "That was nice of him," said I, ironically.

"But my classmate!"—and Miss G. laughed gleefully. Professor S. could n't hear her. Just as soon as she touched the keyboard the professor would jump up and scream, 'Stop! stop! for pity's sake, stop! you make me crazy 1'

And Miss G. laughed, and langhed again, as if this were evanisitely funny "Did your professor do nothing to help your classmate

to overcome her faults?" oneried I. "Oh, no!" replied Miss G.; "it would have been of

no use. She had no talent whatever," "Well," exclaimed I, rather testily; "she paid him

"The professor could n't help it. She annoyed him

"Did he ever correct you?" interrogated I, to change the subject.

Miss G. glanced at me with a look of scornful surprise that plainly intimated that I was very impertiuent indeed to insignate that she ever required correc-

"Did the professor ever criticize your playing?" I repeated, in different words, not having been accorded an answer. "Did he explain anything, or tell you how to do still better?"

"No," said Miss G., emphatically; "it was n't necessary. He was satisfied with my playing, and he either praised it or said nothing."

"What did you play after those three years?"

"Clementi's Souatinas and little sentimental things," readily responded Miss G. "I played that class of music so well the professor never cared to have me attempt auvthing elee "

'You need not travel to Europe for that," ventured I; "you can secure this repertory here as well."

'Oh, but American teachers can't compare with those in Europe," said Miss G.; and, unconsciously reiterating the identical words she had used in the beginning of this dialogns, she added, "We have no such teachers in

ANOTHER PLAN TO ASSIST THE MEMORY.

fauter reference, which leads me to disclose my own the feel to help the gum trade and to her feel toon of her desire to help the gum trade and to her feel to help the gum trade and to her feel to help the gum trade and to her feel to help the gum trade and to her feel to help the gum trade and to her feel to help the gum trade and toon of her desire to help the gum trade and too her feel to help the gum trade and too her feel to help the gum trade and too her feel to help the gum trade and too her feel to help the gum trade and too her feel toon to help the gum trade and too her feel to help the gum trade and too her feel toon to her feel to her feel to help the gum tr plan for assisting the memory. I, too, have learned ing that I was infringing on her personal rights.

year, and I then ask my pupils to go carefully through will not become interested enough to study into the

of these be placed beside every piece which had been amount of money in some other education for which the enjoyed in the practicing, and with which they felt that child may have aptitude. "Poets are born, not made." they had been really successful.

easy of access and ready for reference at any time.

ment" it is suitable, and what faults it is helpful in honest. overcoming, to say nothing of the helpfulness that making out such a list is, in fixing in the pupil's mind the names of the composers-no easy task in itself.

Therefore, I think that this little plan will be found useful, interesting, and pretty, with just that touch of sentiment so dear to very young girls, especially when they admire their teacher and are eager to please her.

Mayhap, also, some amusing discoveries may be made in this way, as, together with its other advantages, it is another little way of becoming better acquainted with these pupils of ours, whom we can never know too well. Perhaps the gilt stars may not always appear against those compositions which we feel are especially deserving to he crowned; hut theu I believe we have expressed our willingness to learn from little children, and, all arguments to the contrary notwithstanding, there certainly is merit in music which appeals to children Screaming 'stop' does not improve a person's technic and holds childish attention long enough for good

WANTED-MUSICAL MISSIONARIES.

E. A. SMITH.

of music? A lady of education and intelligence said to tempos without a metronome. me, recently, "My little daughter is ten years of age. ing her if she thought one lesson a month in arithmetic several tempo feelers. They all varied, and none agreed would he very beneficial.

It opened a new field of thought to her. She had regarded music as a light study, to be picked up at any time, and as a matter of convenience almost entirely to the student. There are millions of people who have this THE encouragement received at home has much to do same opinion regarding the study of music. A boy with the progress of the music pupil. If the parents same opinion regioning the strong of mosts of the dispersion of the mosts paper. If the parents picks up a guitar, goes strumming a few chords, and are musical, or are interested that their children shall piezs up a guidar, gos assuming a constraint and a second and a second constraint and their continued and after a little more wrestling with the instrument he make beadway, so much the better, but if they are not, plays, and that is one way people are led to think the the chances are that the teacher and pupil will both piano may be studied and learned. A great many sieres have uphill work. When a parent brings a child to the plano may occadinate a little information regarding conscientions teacher and says: "I want this child to the mission and value of music as a study and as a have a thorough musical training, but do not want her mental discipline.

TWO EXTREMES.

KATHERINE LOUISE SMITH.

DID you ever have a pupil who wished to chew gum during the lesson-hour? I did. Every time the girl came, as soon as I discovered the chewing process had begun, I made her take the gum out of her mouth. It THE ETUDE for April contained an excellent idea for occurred to me that the divine musical afflatus and gum-kept all look of Compositions," in which might be the wing dut not assume the wing dut not assume the same of the same that the same that the same that the same trade and is her feelf that the sum trade and to her feelf

Again, I had a pupil, the daughter of an occultist. Sume three years ago I started to keep a record book, hecanse "also never had a cold." Conghing and smilling seek the home help. Parents may need a reminder three years ago I started to keep a record book, hecanse "also never had a cold." Conghing and smilling seek the home help. Parents may need a reminder three years ago I started to keep a record book, hecanse "also never had a cold." Conghing and smilling as seek the home help. Parents may need a reminder three years ago.

at the right time to make the entries, and when I did of the truth of this statement. There was this much, sit down to do it, was sure to have forgotten something. however, to be said regarding her, that she caught the Nevertheless, I recognized the necessity for such a record, spirit of the musical work much more rapidly than one and my pupils connerated with me in carrying out a who had not studied the inner meaning of things. And little plan which has proved very satisfactory in every right here, it occurs to me, is one of the tests of an honest teacher If one has a child for a nunil who plays me-We have a general review at the end of every musical chanically, who, in spite of all endeavors on your part, the music studied during the year, and to make out a composer's thought or meaning, who will not care who list of these compositions, together with the composer's or what the composer is, and simply wants to strike the name, in their very hest handwriting, as a "finis" to the keys correctly, with no thought behind the playing, then it seems to me that struggling with the child is I then produced a box of gilt stars, and asked that one useless. The parent had much better put the same So, in a sense, are musicians; and if music is not in a The girls were delighted with the plan, and made me child, he or she will never be aught but a rudimentary, some very pretty sonvenirs, which rest in a portfolio, mechanical player. To tell the truth about mechanical playing to a parent is often hard, for it probably means As each list bears the date and the name of the pupil loss of money to the teacher; but it seems to me this is who studied the compositions, I can recall at a glance one of the tests of a teacher's nprightness, and in the just what grade a piece is in, to just what "tempera- end, like trnth always does in life, it will pay to be

MUSIC VENEERERS.

CLIPPORD B. MARTIN.

I WISE to call the reader's attention to a class of music teachers who have so little knowledge of their art, and this knowledge distributed among their pupils in such thin sheets, that they may properly be called "veneerers" rather than "teachers."

These persons know nothing of the esthetics of music. Harmony, history, and musical acoustics are unknown qualities to them; indeed, many of them know precious little about the staff, yet they often have large classes and enjoy a certain popularity.

They seem to think most marks of expression are used only to ornament the page, and usually ignore such foolish marks as rall., rit., dolce, and even cres. and dim.

They have two tempos ouly--tempo "de valse" and tempo "de two-step." They never use a metronome, and some of them have never even seen one. Think of a carpenter teaching his apprentice without the use of tapeline or rule ! What stone mason would attempt to teach his pupil to lay a broad and sound foundation without the use of plumb-line or level | "Impossible," one Do not people have strange ideas regarding the study says; but not more so than to attempt to teach musical

I know there are persons who say they can feel the I would like to have her study music. Do you think tempo of a piece. I have heard the andante from Beeone lesson a month will be enough?" I replied by ask- thoven's "Moonlight" sounts played on the piano by

HOME INPLUENCE. F A. WILLIAMS.

teacher can make up his mind, right then and there, that he will have to instruct the whole family in the whys and wherefores of certain technical work, in order that the child may have any encouragement at bome to

work on such studies. A pupil's lack of interest in her work often comes from lack of notice and appreciation at home. If the parents ask the child to play her exercises or pieces for them, and often give her a few words of encouragement, she will work much harder and will accomplish more than when she is made to practice or is not noticed at all (which is just about as bad).

Keeping the pupil interested in the work is one of the qualities of a good teacher; but if that pupil does again, I had a pupil, the daugnter of an occurrent an occurrent of the choice of the c

Moman's Mork in Music.

EDITED BY FANNY MORRIS SMITH.

AUGUST is the month in which musical clubs are considering their programs of study for the coming year-a fact impressed on the editor of Woman's Work in Music by requests for advice in this all important matter. In looking over the specimen ontlines of work presented, however, two facts come ont prominently: the similarity of the majority of these plans to one another and the desirability of throwing the courses of club work into channels which, even if parallel, shall at least be so strongly individual that they promise, hy growth of comradeship in original research, permanence to the existence of the special clubs which follow them. People enter clubs for a variety of reasons, hat experience shows that the bond of research and artistic improvement is the only one that is binding for any length

ELEMENTARY STUDY WORTH WHILE

work in music is altogether dependent on the nature of life. It is, therefore, the firm foothold from which, as difficult. the club which is to follow it, and on the amount and we pass backward from decad to decad, we must either character of the musical study previously accomplished. construct a new pathway or find right understanding The veriest beginnings of information in music history are and sympathetic insight more and more difficult, until. fascinating to those to whom they are a revelation. The arrived at Palestrina, we are fairly in the field of antieditor, looking back thirty years, recalls her first music quarian research. If, however, we make to-day, which club, -a successful one. Its members, several of them we comprehend, our standard of comparison for yester be arranged to move backward. A one year's conne young music teachers, decided on acquainting themselves day, which the world has already half forgotten, and remight run: Mascagni, Verdi, Saint-Saëns, Wagner, with the history of music, and obtained for the purpose construct the musical environment of each composer as Berlioz, Gounod, Bellini, Meyerbeer, von Weber, Rethat little series of lectures prepared by the late Profes we meet him marching down the centuries, we shall sini, Glack, Spontini, Mozart-with a final number sor Ritter. Those lectures were doled ont, fifteen minutes probably find beauties in Handel and Scarlatti that will covering the early Italian operas and the origin of opera at a time, the members valiantly attacking the nnfa- pass undetected if we pinnge into the old classics withmiliar terminology and floundering hopelessly in the out such preparation. For his heart he put in his work, This series is much improved by a collateral study of nnconth sentences. Polyphony and diaphony, tronba or he would not be alive to meet. donrs and minnesingers, segnences, enharmonic intervals, and septimachords burst for the first time on our astonished vision : it took a winter to read that book but we vawned, stammered, and agonized to the end We made a tolerably successful effort at biography, gleaned from "Chambers' Encyclopedia," with illustrations. Ont came sonatas by Mozart, Haydn, and Bee- this moment in the realistic reaction from the romantic thoven, totally new to the whole coterie, and played in movement that began with Beethoven. Mixed up with good street piano style, without the faintest idea of tonecolor or interpretation, the programs experiencing, with a comfortable relapse into "The Last Smile" after the heavy work. There was a certain finality about our proceedings that winter, as one looks back on it. We played "The Last Smile," "The Last Hope," "The Last Thought," and some one sang "The Last Man." It was the last of the society, too, for the next year it the classic masters-men who wrote music for itself; who died "of getting too many people in," as a discon- painted nature as closely as they could, but dramatized tanted member tersely snmmed up the situation. Surely, no beginning of culture could have been more humble; yet those dry lectures by Ritter awoke a thirst for musical history which has grown year hy year in at least one Pass back ward yet further, and Each stands at the partnumber of the "M. D. J.'s," and they were the entering of the ways between the fugue and madrigal on one ing wedge to a sound musicianship for more than one side and, on the other, the reign of melody as a new successful teacher.

AND DESCRIPTION OF THE PERSON OF THE PERSON

WHAT TO AVOID.

Yes; it is worth while for a club to begin at any point in its search for musical culture. In fact, the first consideration in planning a profitable season is that the work should be based on the known, and proceed, step ment of the elements of modern music. Thus, Each is evident? by step, to the nuknown. No more fatal undertaking identified with the development of modulation; Gluck for a club of amateurs and ambitious professionals can be with the dramatic impetus which opera received from current in his time. embarked ou than a historical series which lingers his genius; Schumann with the rise of program music; among Greek modes and Middle Age plain-song. The Beethoven with that reckless expression of the innerpresence of a public library well stocked with the need most emotions characteristic of romanticism; Bellini ful illustrations is the only possible hope for success in with the last and most perfect development of melody such antiquarian efforts. No ordinary club puree is as a means of dramatic expression; Liszt, as the artist ample enough to import the necessary anthorities. But, who carried piano music into the domain of recitative aside from this, it is the editor's experience that early on one side and orchestra on the other. This, which consideration? masical history which involves programs is only attacked may be called the topical method, is particularly neeful profitably by clubs that have made themselves thorough for a group of thinking women with wide general cul-

BIOGRAPHIC WORK THE BEST AT FIRST.

THE ETUDE

Biographic work is undoubtedly the best, as it is the most practical, basis of program-making for the first year of the usual musical club. Chronology anchored in biography lingers in the memory. The personality of the sad company of great composers stirs the sympathy and rivets the attention. Then, too, the appropriate musical

music of to-day is our own. No veil of obsolete mean- effect The making of a satisfactory program for a season's It is the expression of our own mental and emotional to reach in almost every case; neither is the costuming

ANOTHER WAY.

the basis of the broad movements of emotional thought school that is hased on a thorough-going materialism, Here are gronped Wagner and his follower, Richard Strauss, and their fellow-metaphysicians. Before them came a group of romantic idealists-Schumann, Weher, and Beethoven. With these we may range Gounod on one side and Bellini on the other. Still earlier came no antohiography of their own inner life. Here stand Handel, Scarlatti, and, among moderns, Brahms. Here may be sought Mendelssohn, Thalberg, and Henselt, human art. It is evident that a group program will he vastly more interesting, because more logical, than one based on the arhitrary consideration of date.

A THIRD METHOD.

A variation of the last plan is based on the develop-

A MODERN PROGRAM.

For a club whose members are often more or less in Enrope, a winter spent among modern composers, studied on the hasis of nationality, would yield pernliar delight. Travelers are not often antiquariana; knowledge which gives every quarter of the earth eligible for a tour a new and unexpected charm is far more congenial to their instincts. Russian music, Hnngariau music, the music of Bohemia, of Norway. Poland, Austria, Italy, Belgium and Holland, Germany. Wales, England, Ireland, Spain, France, and even of America are each radically different from the other. Suppose an evening be devoted to each country, with historical sketch, hiography of one great artist, a critiillustrations are get-at-able, and of all grades of technic. cal essay on the peculiar charms of the music under Moreover, a"Grove's Dictionary" will furnish the start- discussion, and a full program of illustrations: would ing point for the biographic papers, and there are a dozen not the geography of music obtain a significance heretogood series of memoirs and letters to fill ont the details. fore unthought of? Add to this, when the club is large There are several ways of arranging a hiographic and the members not called on too often, that the club program, the most ohvious heing the chronologic people who carry out the program wear the national cosorder. This is simple, hnt mechanical. If it be adopted, tume of the peasants whose folk-songs and dances are we recommend proceeding backward from Grieg to presented, and a new element of pleasure is obtained. Mendelssohn, from Wagner to Berlioz, and so on. The The music so presented gains much in characteristic

THE OPERA PROGRAM.

A very delightful series of programs may be made on the basis of the development of opera. This is a rich field, and like the other historical plans ontlined, should

the librettos of the epoch-making operas, and some investigation of the share which each librettist had in the work of collaboration. The relation of the opera libretto to the literary epoch to which it belongs is an A better way to arrange a biographic program is on indispensable part of the study of the development of opera. It will be found also that there is a close relasince the opening of the Renaissance. We are living at tion between the scenic effects and situations in the staging of the opera and the contemporaneous arts of painting and scalpture.

HOW TO PERPARE A BIOGRAPHIC SERTCH.

The following list of questions should be fully answered in the preparation of a good hiographic sketch for a club program which is constructed on historical

- 1. What did this man do that made music different from what it was when he found it? How did he find
- 2. Was his work the end of a period of development or the initiation of a new departure?
- 3. Were his advances made in melody or harmony or orchestration, declamation, scenic effects, etc.
- 4. What was his theory of art?
- 5. Did his nationality show in his work?
- 6. Did he prosecute more than one form of artistic expression, such as painting or letters?
- 7. Had his personal character anything to do with the peculiar qualities of his work? Had his race? fortunes? education? personal environment?
- 8. In what works and in what peculiarities is this
- 9. Sketch the philosophic ideas of art and of life
- 10. Are his compositions identified historically with any poetic, philosophic, or religious movement?
- 11. Who were the literati and artists contemporaneous with him? the musicians? 12. Which musician represented the opposite current
- of musical thought in the time of the composer under
- 13. What is the property of our composer's music which has made it live?
- 14. Is it immortal?

These questions, applied to each hiography taken up mighty instrument; the degree varying from purveyor music-halls, or else by some cheap little transcription of These questions, against the organist's own, embodying his recollection of comic during a club year, will open the eyes to musical pheof music on Sahhath for the worshipers in some quaint the organist's own, embodying his recollection of comic

during a clim year, which is a superficient of the day of the day of the day. Such things do they pernomes before undreamed of. To answer them properly little chapel to the full-fiedged concert organist. Of the opera airs or songs of the day. Such things do they perwill require the labor of weeks; but to give the matters will require the latest of the matter how brief, is to we already have not a few of note. obtain a rich reward.

A "FOOTSTEPS" PROGRAM.

There are other ways to provide for a year of rich musical life. It would be very interesting for a strong, highly trained pianists' club to spend a year "In the Footsteps of the Great Artists." Here the study of the program itself becomes the most important factor. "Analytics" came in with the orchestral concert and the cyclus; those works which absolutely required a program to make them intelligible. Paderewski and Resenthal, however, offered analytics to their piano recitals. Both were very carefully made; the former by H. E. Krehbiel, the latter by Fanny Morris Smith. It is not necessary to possess a sample analytic, however; what is necessary is the program itself. Let the cluh collect the scattered concert programs of favorite artists and select at least one given by each great artist who has charmed ns within the last fifteen years. That would comprise Joseffy, Paderewski, D'Albert, de Pachmann, Hofmann, Rosenthal, Saner, Siloti, von Bnlow, and, for the variety, let us add the Brahms program of an artist who should have attracted more attention than he obtained-Josef Weiss. Essipoff, too, may well find a place, though she falls out of the arbitrary time limit. Programs with the requisite variety obtained, let them be studied thoroughly from every possible standpoint, including questions of nationality, hiography, and circonstance, and then played, one each evening, conscientionsly. The biographic sketch of the artist whose evening it may be is, of course, desirable. The objects specifically gained will be a new comprehension of the individuality of the artist, as seen through the program which he has chosen from all the possibilities offered him by musical literature, and the entrance of the student into the fascinating field of analytic research, than which nothing is more delightful. A winter's program of this sort requires constant access to a good musical library. It may be added that, from technical considerations, it is well to place Rosenthal among the latest evenings, on account of the extreme difficulty of his repertoire.

MUSIC THROUGH POETS' EYES.

These suggestions are offered to clubs that are in the early stage of clnb life. To those who have done, and done well, the various things offered, field npon field of special research is open, he youd measure delightful. There is "Music through Poets' Eyes," for instance. Who ever attended an evening which offered the music Browning wrote of, and the musical commentary he published thereon? And yet Browning has written more about music and cited more illustrations (in a general way, I admit) than could be crammed into two evenings. Then there is the musical criticism of Balzac, scattered through his novels. (Balzac was a profound admirer of Barlioz.) What clnh ever possessed itself of that treasure? And so through the thinkers of the

But now the path becomes too wide ; at least for this occasion. The one and only thing needful in such work is not suggestion: it is conrage—the conrage of undertaking things before untried, in the certainty that original research, with its failures and successes, is its own certain reward

WOMEN AS ORGANISTS.

BY FLORENCE M. KING.

organ is the one musical instrument that woman does

Hofmann scherzo as an offertory during a solemn comnot grace. The objections to her attempting this career munion service. may be summarized as pertaining (1) to gown, (2) to sex, (3) to custom.

happens to be a woman need not necessarily deprive of studying with her of studying, with some degree of success, that cent of its journey through the land of beer-gardens or No. 1.

is of sensible width and regulation length, a woman has happened. ings, and it will soon adapt itself to her postures.

doll, for the most skilful heel and toe occasionally should pervade religious rites. pedals can not be seen by the organist owing to the folds an entire congregation. of her gown, any beginner knows that after a little Yes, the woman who can bring into the profession of ance of an overworked and tardy eye.

tails a nice adjusting of the body for balance upon the touch of illusion over this practical world of realities. hard, polished organ seat. This is a serious matter, as the vigorous muscular exercise for the limbs, and the lateral and cramped motion in this strained position, if not begun by degrees and with care, brings its own pnnish- past year. ment in the shape of lassitude, backache, nervons tronbles, and other disorders. There is one young woman organ work which was her successful ambition. On the declared. other hand, I know of at least two women both of whom hold eminent church-organ positions with success and well-developed curvature of the spine.

No delicate or weak woman should dream for an ability of its performance. instant of adopting the vocation, as the pedal practice would make a most heavy demand on the physical

But to the woman in good health, with proper precantion the physiologic objections fade away. Strength and endnrance it does take. It requires constant and methodic practice; practice, too, that brings every faculty of the mind and every muscle of the body into play.

In these halcyon Delsarte days woman should find in

all in one combination. the organ is the lack of will-power. In organ-playing, endowed. as in all other things, it is a "survival of the fittest."

The organ offers an occupation particularly congenial to the retiring nature of woman. In the organ-loft she is singularly alone; there abides in the hush and charm of quiet a balm to her nervous temperament; while the hroadening influence of the study of the scores of the great masters is to woman a liberal education.

There is no reason why woman's exquisite taste should not be exercised right here in the choice of choir music. Nine times out of ten her sense of the eternal fitness of things is nuerring. As a concert organist she may have contaries,—they are asleep, and their wisdom with them. tunity peculiarly congenial to her artistic endowments.

It has been my good fortune to know several eminent and accomplished organists, both English and American; and of those men, brilliant players as they were, one alone was an ecclesiastical organist by nature and

Rare, indeed, is the man who could not be tempted, service from a sermon full of tonching pathos into a wild Brocken revel, like the "Toccata" of Dubois, for a postlude, or to amuse himself with a jolly little

ist is a matter of common report among ministers. It ist is a matter of common spire and state of fact, given an earnest minded is a frequent occurrence to have one spirits tried by tortes, with fact. worker, a matter of fact, given an earnest-minded is a frequent occurrence or met delightful quality happens to he, and the musical ability, the mere fact that she some theme softly sweet, owing to the delightful quality happens to he.

latter class, although their name is not legion, yet petuate in the matter of profane music. Think of the shock to one's spiritual nature on becoming conscious of Now, as to the matter of gowns : providing the skirt "Who is Sylvia?" at the communion service. But this

should steel herself to pay no attention to its prompt- The majority of organists in-ordinary seem to consider their part in the church service more as a means to an Of course, one can not look like a French fashion- end, and that end self-glorification. They are rarely plate, unless one expects to emerge from the fray a rag willing to efface themselves in the quiet harmony which

hrushes the hem of the offending garment. Neither is But every flute and string, every reed and diapacon, it necessary to be attired in foreshortened skirts of bi- can be so tonched by the magic of a musician inspired by cycle mode. As for the common objection, that the religious feeling as to throw the mood of worship over

heroic treatment with regard to pedal placing and the organist, in addition to real merit, a genuine love for the mechanical conplers, the dextrons foot scorns the assist- instrument will find that her taste and good judgment give her a preeminence not to be obtained at the piano-There is more weight in the second objection; that of forte. She will experience in her work an absorbing purely physiologic considerations. The lack of support interest; to her it will give a living strength, will yield for the abdominal regions, with no rest for the back, en- an uplift from the commonplace, will cast a blassful

Cresco, lowa, has a ladies' musical club which has

The editor is receiving book-lists excellent in scope in Washington, D. C., who is a hopeless invalid, owing and practical in contents. The competition will remain to an injury done her spine during some of the brilliant open until Thanksglving, when the results will be

The play annually given by the graduates of Smith without any inconvenience, although each one has a College at their commencement has long been well known for the astonishing perfection and great dramatic

This year it found a worthy rival in the Smlth College alone, if not the uplifted arm for playing the manuals, Glee Club concert, Miss Harriet Westinghouse, conductor. Under this young lady's direction the club gave a mixed concert of songs, trios, and quartets, which in parity of Intonation, artistic finish, and musical feeling has not been surpassed by any club, professional or amstenr, in the metropolla.

The perfection of the performance was the work of Mins Westinghouse, whose ability as concert-master in very evident. Coilege life is said to disclose a man's organ practice a bicycle-bowling literary musical club abilities to himself. If women's colleges are to serve the same end, music may be the gainer by the successful The underlying trouble with women candidates for career for which Miss Westinghonse is so obviously well

To those who wish to apply klndergarten methods to piano-teaching the first maxim to lay down for guidance should be, not "My play is study," but "My study is play." A set of children's games with words embody ing the fundamental motions of the fingers used in music is the initial step, on the same plan as "This is the meeting-house, this is the steeple." Every prepara tory gymnastic exercise for finger work at the piano should have its game, with a rhythmic melody to which to recite it, each group combined in a simple little story, which the child acts and imagines as she goes along. Miss Kate Chittenden has taken a long atep in this direction in her "Synthetic Method" in the clever way in which she has named the exercises which the child actually practices at the keyboard. But there is room for a long series of games for four year-old babies before the piano or violin is approached. Kindergarten methods applied to children old enough to under ordinary stress of circumstances, to plunge the think are the reverse of beneficial. Little folks are quite too ready to call "my play atndy." But children of proper age for play can be greatly forwarded in the way hinted at.

One of the first women to write a symphony was Miss munion service.

The irreligious attitude of the average church organ.

The irreligious attitude or

A COURSE OF SYSTEMATIC READING.

vocal pages of THE ETUDE explains itself. Let us compurene, and the knowledge required will greatly pere experiences and make a list of helpful books for strengthen you in your pastoral duties, if that should the young woman. What have you read that has been become your goal; and, on the other hand, there are far especially helpful? What can you recommend, either too few well educated musicians, and such a one must technical, metaphysic, historic, or biographic, that will easily take precedence, especially now since educators aid in the forming or perfecting of a musical character? recognize its importance and are introducing it into the Let us hear from you.

"DEAR MR. GREENE.

"There has been for some time a question in my mind whether I might not profitably pursue a course of reading relative to my musical studies. One can, of course, find in any well-equipped public library certain biographies of musicians or histories of the art. I question, however, whether desultory reading is of real or permanent henefit. Has any one ever mapped out a course, interesting and instructive, which comprised technical, historic, and biographic works, with possihly a few musical novels? It seems to me a course of this kind would be suggestive and helpful to many musical students. Possibly you yourself would be willing to ontline such a system for the intellectual study of music, and particularly vocal music. I shall he grateful for any plan you may suggest which will help me to make of myself a better student and musician. " Very sincerely,

"RUTH CADY."

THE PASTOR AND THE YOUNG MAN.

pastor, "Shall I fit myself for college with a view to which take their titles from the names of celebrated entering the ministry, or go to a conservatory of music teachers of singing, and yet do not know what differand work for a musical degree?" In this instance the ence, if any, there is in the manner of teaching, or churchly office seemed especially fraught with responsi- whether any of them has the one and only true method. stage in six months. bilities, and, being an earnest and sincere man, he was The history of the word, as applied to the art of singoverwhelmed with the importance of the occasion. ing, would be practically a history of that art; hut in a use must consist solely of his individual way of belying After some deliberation he said, "What experience or few words I will try to explain hy saying that singing a pupil to the understanding of the truth regarding reasoning leads you to me with such a question?" "I was first brought to the height of perfection in Italy, come to you," was the reply, "hy advice of my parents; and the so-called "Old Italian" method has been, and should not seek to impress upon the pupil his ownstyle, they feel that I have a decided talent for music, and yet still is, properly considered the standard of excellence. but endeavor to develop his intelligence and individumy mother does not readily set aside her hope that I This method was noted for sustained resonant tone ality. He thus helps him to think for himself, and leads would follow in the footsteps of her father, and become quality, with perfect command of the hreath, thus bim on in his artistic growth by inculcating general

inquired the clergyman. "That is just the trouble," and suppleness of voice, so that the singer was able to imitate him, either in quality of voice or technical replied the youth; "I sometimes feel that my work execute florid passages which called for great ability in details of expression, but should be given for the purconvinced that the organ and choir would be even more In those days the one thing to be desired was that the wrong way. congenial, and that my duty lies there." It is easy to singer should deliver his music with perfect smoothness see that the kindly priest was led into precisely the -the voice heing considered as a musical instrument. a teacher? same condition of uncertainty as to which would he the The words were often only a secondary matter, and used wisest course as was his young questioner. But, fortn- as a medium for the music. Our modern idea is that mean, Can he shout? but, Does his singing give enjoynately for the boy, the pastor had kept ahreast of the the words are paramount, and that the music shall only ment to his andience? It is not necessary that he should

ous to be settled by mere reflection, and, thanks to an demands on the singer. In this respect we are far in the music and text? Is it intelligent, inspiring, and overruling Providence, we are not compelled to do so. advance of the older thought, provided this conception uplifting in its effect upon his auditors? Or does be Music has been lifted up into a place of high estern does not lead as a stray in the study and development of only succeed in producing the impression that he has a succession of the study and development of only succeed in producing the impression that he has a succession of the study and development of only succeed in producing the impression that he has a succession of the study and development of only succeed in producing the impression that he has a succession of the study and development of only succeed in producing the impression that he has a succession of the study and development of only succeed in producing the impression that he has a succession of the study and development of only succeed in producing the impression that he has a succession of the study and development of only succeed in producing the impression that he has a succession of the study and development of only succeed in producing the impression that he has a succession of the study and development of only succeed in producing the impression that he has a succession of the study and development of only succeed in producing the impression that he has a succession of the study and development of only succeed in producing the impression that he has a succession of the study and development of the st colleges accord it a place in their curriculums, giving for In former times the singer was forced to study for no longer has a voice? Is he otherwise in good health? its attainment appropriate degrees. As you will find, years in order to become a good musician. It was neces:

If so, and he can no longer sing, there is no doubt about however, to secure a musical degree one must also take sary, so that he might be able to sing music which was there being something wrong with his method. In addition, the control of the the requisite examinations in the arts and languages, loaded with embellishments and technical difficulties of age the cartilages of the largux have a tendeey to thus insuring a thorough education. My advice is, to all descriptions. Singers were also instructed in collations of age the cartilages of the largon have a second state one of these universities, electing music as one of enter one of these universities, electing music as one of eral branches—were able to read difficult music at sight. a singer has a right method, he should be able to sing to

seminary: and two years of earnest study will, without doubt, enable you to make a wise decision. There will THE following letter from a constant reader of the he no time wasted; for music is a worthy science to higher schools of learning."

It is safe to assert that the young man will follow such sound advice, and the American people are quite as worthy of congratulation that such a decided change has come about in their musical affairs as that particular church is in having so wise and broad-minded a person to look after the temporal and spiritnal welfare of its people.

Let every young student who is seriously considering the study of music take into account the value of the college education as an accompaniment or foundation to his training as a musician.

WHAT METHOD DO YOU TEACH?

BY HORACE P DIRRIE

templates the study of singing, and having heard that of their suppleness and of the facility of emission which some particular method is the best, wants to know if nature has imparted. They succeed, too, in wearying the the teacher of whom the question is asked uses that organ, in impairing its homogeneousness, and in fashionparticular method. People very often speak of the ing a being who can only shout. The fatal result makes Italian, German, or French methods of singing, without it impossible for the singer to impart a natural expreshaving any clear idea as to the difference in these sion to bis song, and thus, after a few years of great A YOUNG mau late in his teens recently said to his national methods; many people have heard of methods exertion, the voice loses its timbre, and the singer dis-

a minister of the gospel; you, they thought, could enabling the singer to vary the power from pianissimo principles, and in this way causes him to form his own to fortissime without forcing the voice or injuring the style. Moreover, illustrations given by the teacher "Have you yourself felt called to the ministry?" quality of tone. It was also noted for exceeding agility abould not be for the purpose of causing the pupil to

times, and was able to speak with some authority. serve to beautify, embellish, and accentuate the thought have a great or a very heautiful voice. He may not have of the words. As a consequence, the vocal music of been born with the physical requirements necessary to "My dear young friend, the question is too moment-most modern composers does not make great technical greatness. But does his singing convey the beamise of

ments. He was taught music, was taught to sing easily naturally, and gracefully, and the voice largely devel. oped itself, and was never forced, the consequence being

musical virtuosity is attempted. The singer is not expected to be a musician, and if he happens to know how to read music, or if he has even an inkling of the merest rudiments of harmony, it will be an sceident, and not because his teacher ever interests himself ahont any such supposedly unimportant details. The one aim of such a teacher is to develop tone-to "build" or "cultivate" the voice, because he has been taught that way, or because he has imbihed the notion that one can not sing dramatically, passionately, joyfully, sorrowfully, or depict the many various blending emotions without forcing the voice to the utmost. A teacher of this class is probably not aware that it is possible to portray all these qualities in a whisper, and also does not know that these vocal qualities in singing, as in talking, are the result of the mental state of the singer. He never thinks of that; he wants to "build a voice."

I do not think I can do better at this point than to quote the opening of an article in "Music of the Modern World," by the eminent teacher, G. Delle Sedie, who writes as follows :

"People sing less well than they sang in the past. though good voices are equally abundant. They sing less well because of the lack of a right school. All second-rate musicians, all singers who, through their mediocrity, have failed to win renown on the stage, give singing lessons. Having themselves been ill-tanght. they can not teach in a correct and methodical manner. They think they are doing well to seek sonority at any cost, and claim to attain it by strength of lungs, unaware that the greater the effort, the less appreciable is Very often the person asking the above question conappears from the boards, having achieved nothing useful for art, but ready to pose as a "professor of singing," and promise his unfortunate pupils to fit them for the

pose of showing the difference between the right and the

How, then, shall we have a criterion by which to judge

There are two ways. First, Can he sing? I do not hig voice? Or perhaps he has ceased to sing because he your studies, pursuing at the same time the course. In this course of study the development of the physical the end of his days, proportionately to his physical course of study the development of the physical the end of his days, proportionately to his physical course of study the development of the physical the end of his days, proportionately to his physical course of study the development of the physical through the end of his days, proportionately to his physical course of study the development of the which is usually taken leading up to the theological voice was only an incidental part of the pupil's requiredition. So, if a teacher who is in good health can not

THE ETUDE

sing, or if his singing is not what it should be, it is ployed through a bad method. Nothing but an elabobecause he uses a wrong method. And if his method is rated plan of vocal gymnastics can give us the desired wrong, his teaching will also he incorrect. We can not results. teach that which we do not ourselves thoroughly under-

any one, or perhaps any two pupils, for every teacher is correct means for the training of the singing voice. cursed with a certain number of incompetents, who can never be made to follow directions, but go their own received the attention it deserves, and is the important key you are in and what the time is. It is upsetting way; or who study with him only a short time, just part that the intrinsic muscles take in the education of for all parties if you and the singer start in a different getting a glimmering of the truth, and then go forth, the extrinsic ones, and rice tersa. A somewhat exage key and both rather quarrelsome and unfriendly. If advertising themselves as followers of his method, to gerated movement of the lips, a different position of the you have any presence of mind left, remember: the intense mortification and disgust of the teacher. A tongue, a slight contraction of the muscles of the neck teacher is entirely at the mercy of his pupils. He can is sometimes all that is needed to eradicate the most do nothing for them except show them the way. But radical defects of the voice .- "Musical Courier," if, after hearing pupils who have studied with a teacher a sufficient time to grasp his ideas, we find the majority know how to sing, we can be assured that his method is in the main correct. We must not look solely for power; any one can scream, but it is only an artist who can sing tenderly and delicately.

In all that has been said above I do not wish to convey the impression of trying to decry power. But son- my husband can do. And you should see him give her orons power and volume may well be compared to the fall-toned, majestic quality of properly voiced diapason organ-pipes, which, when overblown, become harsh and sad those using a wrong method is, that the greater the loud-singing all the time, to rouse her, cofin, to stir habit, and an accompaniment is converted into a jumble power, the greater the effort. The artist uses the very opposite method, for he makes his greatest effort at breath control when singing softly, and the power is as a stone. It's her nature. Americans are like that!" produced by a relaxation of effort.

VOCAL BLUNDERS.

BY LOUIS G. MUNIZ.

THERE are many people greatly interested in vocal art, watching at every turn with the hope and expectation that they may find a practical solution to the vocal problem. Any substantial demonstration would be enconraging to that vast number. If they find that there is a law that regulates voice-training which is really practicable, they will avail themselves of it in increasing numbers. Once they are convinced that the practical results are a genuine success, they will have to acknowledge that a perfect system has been discovered, and the art of voice-training, therefore, exists.

The law that regulates voice-culture, the rule that makes singers and is applicable to the building of all voices, is the one that has as an object the development and scientific manipulation of all the muscles that participate in the production of the singing voice. Even the extremists are now ready to admit this. All lovers false training to believe it. of vocal art must congratulate themselves upon the unanimity of this assertion. It is the key that will

the point full the muscles employed in voice-production must say; and the muscles employed in voice-production must say; and the muscles employed in voice-production and faintness. Many people imagine that or chida are must gain development and controlling power through FANNIE EDGAE THOMAS, in "Musical Courier." entire relaxations. Some say that mental effort is all that is needed : others differ.

How can the fact of physical action and muscular development be in any way reconciled with the entirely opposite one of relaxation or mental effort? This would be Mr. William Shakespeare says:

sshamed to try to contradict. If we are obliged to train the muscles that govern voice-production, we must apply to them the same laws that govern the training of any other muscles of the human body.

we must use a greater amount of muscular effort. We superintion and expiration and expiration of the breath and grain independence between the sound-producing organs and the strictlating numbers. We have a superintion of the breath and grain independence between the sound-producing organs and the strictlating numbers. We have the superintion of the breath dependence of the superintion of the breath dependence of the superintion of the breath dependence of the superintion of the superintion of the viole and v The normal position of the vocal muscles give us the the pressure of the breakth depends on the earlier articulating muscles. We find that we have to deal most of the time with weak muscles, with some that are almost institute, and other time with weak muscles, with some that are almost institute, and other time with will determine the depth or almost institute, and other time.

In the vocal problem there is a factor which has never

HOW NOT TO TEACH.

A FRENCH woman, speaking recently of an American girl pupil of her husband, said:

"She remains cold as a frog on a stone in spite of all a lesson! How he works! How he gives himself in tance. It will always give you firm support, and if order to rouse her ! He fairly howls ! He sings with your footing is steady, the rest will be all right. her every note; you would think the ceiling would come off. You should hear him play-three times too donable sometimes, if you are nervous, but it becomes a her. How the man works! Perspire? You should see of foggy notes colliding with each other. him perspire. But she does n't hudge; she remains calm (Fact.)

If instead of howling and harling, pounding and per- back. spiring, that man had spent that time appealing to the Have your music in the head and heart. This will ment or feeling, disclosing the characters, describing the the gap. locale, taming her nature, so to speak, so as to make it If you see some awful, complicated hieroglypha (double look out and about ontside of itself, he would have ception of it. It is she and she alone who should form and annoy the singer. the conception. It is she who should become worked ject awakened and evoked by his experienced but unperceived direction.

made to lean upon their own imaginations, and not upon violets affect her throat. the physical example of people who have already conceived and expressed. This must come. All else is prove for herself. She will find that the aroma of the

done in this generation. But it will come with time. of any flowers while singing. Other flowers have the Unfortunately, the course being generally pursued with same effect to a less extent; even the primrose has the assumption of votal gymnastics come back promptly to
the noisy that the discount of the control of the control

INTENSITY.

In his recent work entitled "The Art of Singing," perfume of the honquet she carried.

physical training we must lie still in bed and think.

There are things that acione and good judgment have proved to be right, and which any man ought to feel sabunct to tree to the sabunct to the sabunct to tree to the sabunct cerned solely with the degrees of sonority. There is no fault more often committed than that of mistaking force fault more often committed than that of miraking force of violes for force of breath. There can not be too much force or intensity in treath when rightly controlled that the bad singer, included of intensifying the lighter gradations of the voice, is inclined to cease pressing and controlling them, and to begin singing londer sounds,

HOW TO ACCOMPANY A SONG AT FIRST SIGHT.

IF you find yourself landed at the piano before you automatic, and from there takes body that fossil theory have realized that there was a song to accompany and a The second way is to listen to a teacher's pupils; not of relaxation, which its advocates want to apply as the piano to play upon, with a new piece before you which seems enveloped in mist, do not at once become alarmed or hurried and finrried : but, before starting, see what

That you are not the soloist, or the center of gravitation, although you are indispensable. So do not, to comport yourself, "embroider" your accompaniments with brilliant improvisations. Schnmann says " we can not all be first violing."

When you do have a few bars solo and melody, make the most of it, and do not discover its existence when it

Follow the singer and do not make him follow yon; or be in a horry, as if you wished the whole thing over. Never forget that the base is of some slight impor-

Do not drown everything with the pedal. It is par-

Try to be "in good time," if a part repeats or not.

Do not wait till you find that you and the singer have taken different turnings on the road, and then scramble

girl's imagination, quietly discussing some point of the prevent a endden panse if two leaves are turned over at plot with her, drawing her out on some idea of senti- once, for then you can invent some passing chords to fill

sharps and flats) approaching, do not at once lose all accomplished twice the good in half the time. When it conscionaness of time, key, chords, and become dizzy came to expressing, it is she who should do the "work," and agitated. Any broken chord will supplant a strange and not he. His part should be only to show her where note that you come across. It is better to play any notes her expression of one idea did not agree with her con-

Do not look visibly relieved when the piece is over up, not he; and not hy being shouted and pounded at, and feel how badly you played it, or unntterally conbut hy the force of her own feeling in regard to the sub-ceited if you played it to your credit. "Musical Opinion."

The time must come when pupils of art subjects are A SINGER maks if there is any truth in the idea that

violets makes the throat relax, and robs her of many of It would take time to work from the inside ont in this her best notes. Professional vocalists are very chary of way; that is why it is hardly possible that it can be carrying violets, and, indeed, avoid inhaling the scent ness and rarity; but the chief reason is because of their absolute scentlessness. Many a hlushing bride has been known to turn faint merely from the overpowering

WHAT GIVES A VOICE VALUE?

THIS pertinent question was asked by Karleton Hackett in " Music," and answered in this wise .

"What is it that gives value to a voice, makes it worth cultivating; makes people desire to hear it again and again? Is it the volume of tone? Not primarily. and again? Is it the comparatively few of a mixed audi-last the range? Comparatively few of a mixed audi-ence have any clear notion of this, nniews some 'phe-nomenally high note' has been extensively advertised, and is distinctly pointed ont by the singer when it

Then what is it that determines the value of a voice? It is the quality of the tone. The voice is an instrument just as is the violin or a piano, and everywhere the supprese test is quality. Of course, there where the supreme test is quality. Of course, there must in addition be sonority, volume, compass, and flexibility. But these are entirely subsidiary to the quality of the tone. When you come to the final analysis of that which is most forceful and most lasting in its effect, it is always inseparably bound np with the emotional power of beantiful tone.
"This is why M. Ysaye hunts the world over for a perfect violiu, because as an instrument it is capable of

periest violit, occasion as an instrument it is capanic or giving forth a tone such as others can not. With an-other his technic is the same; the poetry of his imagination, the gramp of his intellect, are the same; but the tone is not there, and he can not draw it out. So it is with every other instrument upon which men play; so it is in the highest degree with that most ex-pressive of all instruments, the human voice.

"It is not how loud you can sing, nor how high, nor yet with what runs and arpeggios, but it is the tone. For the moving power, the emotional power of the voice lies in its beauty and its sympathetic quality.

The undisputed reign that Patti held for so many years in the hearts of the people of all civilized nations came from the quality of her voice. It was not that she could sing any higher or londer, or longer, or any more difficult passages, hecause she could not. Many a worthy German lady of ample girth could pour forth a volume of tone such as Patti could not rival; nor did she try. In the recollection of those who remember Patti in her prime, it is not on the hrilliant feats of hravnra, with which she used to electrify the audience, that they love to dwell. It is upon her singing of some quiet passage of sustained singing in which she could ponr out her voice in all its limpid purity, which pro-duced an effect too deep for words or applause, but which remains in the memory as a moment of perfect enjoy-

"The moment any artist, however great, permits himself to overstep the bounds, to forget that his voice is an instrument, and put power before beauty, marks the beginning of his downfall. No intellectual grasp, no declamatory power that seeks to bring out the mean ing of each word, can for a moment supply the lack of that tone-quality that speaks to the sense of beauty.

"Every pupil should keep firmly before his mind as the goal of his amhition to make his voice an instrument capable of producing beautiful tones; and let him set this down for a fact that beauty of tone and ease of production are so interrelated that you can not have the one

The two form the foundation of good singing and the long life of the voice. Everything that is correctly used will grow strong by use. The voice that is easily and well produced will grow more powerful with each But let power or range be the goal, let the pupil bend all his energies toward getting as much volume as possible from his voice, and just so sure the voice will lose whatever quality it may have had, sound forced and red. and in the end he another ruined voice to add

Next to the quality of the tone, that which makes most for the value of a voice is the ease with which it is produced. The first requisite for ease of production is that the voice shall not be given heavier work than it cau stand. It is a delicate question to decide just how much a voice can do without any forcing, and the teacher must be the judge. The beginnings of forcing, like other bad qualities, may escape all but a most practiced ear, but it is then that the remedy can easily be applied. If a voice is left to the tender mercies of some ambitious pupil until it is strained, the result is evident to all, but re it to freshness and strength is a long work, if indeed it can be done.

QUESTIONS AND ANSWERS.

discontinue the voices you mention entirely from your choir. They are probably at the age when the voice is changing, and have not as yet gotten control of the mature male voice. It would be much better for you to discard them for a year or two nutil their voices are fully matured. This will probably relieve you of some embarrassment in the matter of nncongenial quality

F. A. S.—It is quite impossible to answer your question with intelligence, hecause one writer may succeed better in writing for the baritone, another for tenor, and another for women's voices. I would advise an equ student and teacher to make himself acquainted with all the composers and writers. Any amount of consultation of authorities will not make a young man a teacher. He must verify theories by experience; nntil he has done this, he will not teach with entire confidence

Miss X .- If you are studying with a wise and cautious teacher it seems to me the question of the continuance of vocal practice during vacation should be left with that teacher for a decision. If uot, I would take into consideration the amount of practice the voice had been having for the past eight or ten months, and if it was sufficient to make a read difference in its strength and development, would, by all means, advise four weeks of entire freedom from singing. You will find, when you reamme practice, that the voice will have improved much more during the mouth of silence than it didduring the preceding two months of practice.

its own temple. In addition to this a department to be charged, the postage will be extra. devoted to the organ and church choir will he inaugurated under the editorial supervision of Mr. Everett E. Truette, of Boston. Besides the above there will be a number of other essays of a practical and interesting character and valuable departmental pages.

4. particular number of THE ETUDE in which any book or students; those in popular use are old and exceedingly music they may want or may inquire about was mentioned. It will greatly facilitate the work of filling the thorough musician. He has made an interesting work order or answer to the inquiry if this suggestion he

THE summer months have been husy ones for THE ETUDE. Many persons, teachers, students, and amateurs have taken advantage of our special three months' offer, Students' Harmony," which will be a great aid to those and, as a result, onr subscription list has shown a most gratifying increase. And, what is more, we expect to hold these new patrons by a continuance of our liberal policy, and by following up our motto, which is that mote from any good teacher can take up the study of every number of THE ETUDE is to be an advance in harmony without the aid of a teacher. The proper way some way on the previous number. This month is a to proceed is to work out the exercises without referring good one for teachers to solicit their pupils and friends to the key, and then compare the written-out exercise to to become interested in The ETUDE, and we shall be the one in the key, and any mistakes can be at once depleased to give all assistance possible. Seud for sample tected. To the young teacher this key will be of great copies and suggestions to solicitors.

THE new work hy A. J. Goodrich, "Theory of Inter- in force during the month of Angust. pretation," is rapidly approaching completion. Our aim is to have it ready for the early fall trade. Those who desire the book at little cost must avail themselves of our special offer before it is too late. Seventy-five (75) cents will procure the book, if you subscribe for it now, When the book is ouce on the market double this price will be required for a copy. The book deals with every phase of interpretation. It contains the essence of all "A Back woods Girl."—The editor would advise you to that has been written on the subject by Lussy, Christiani, Klanwell, Pauer, and others, with the additional result of a thorough research by Mr. Goodrich, who spent six years' study in the preparation of his material. The book will be of interest to every music teacher and student of music. We have issued a special circular giving au outline of the chapters in the book. This circular will be sent to any one on application. The object of the work is to broaden the musical intelligence by giving glimpses into the inner nature of this sound language. The book will tend to increase a reverence for the art. We can most heartily recommend the work to our readers; you will surely miss something valuable if you do not avail yourself of this offer.

> LANDON'S "Sight Reading," volume 11, which we other publishers' works is very large, and we aim to keep have promised so many months ago, is at last in the everything, no matter where published. If you have binder's hands, and those who have subscribed for it in not selected your dealer for next season, write to us for advance may expect the book about the time they receive this issue. The special offers for the work are now withdrawn. It can only be had now at regular market

THE ETUDE for September will be a number of special It tells the story of the great composers' lives in simple interest to our readers, at the opening of a new teaching language, more in the form of a story than as a hiogseason. Mr. Thomas Tapper will contribute a splendid raphy. No dates are given and only the incidents that article on "The Strenuous Life," viewed from the music interest a child are dwelt upon. Every music studio teacher's standpoint. The "Old Fogy" has forsaken library should contain the book; in fact, every child that his lodge along the Wissahickon, and left his boat to dry takes up music would love just such a book. The first out along the banks of the stream, to sail across the "big object of music study is to create a love for the art, then pond" in one of the great Atlantic liners, and when his serious study will be easier and drudgery shorn of its feet again touch mother earth he will hie himself to terror. Our special offer for the book is only 50 cents. Bayreuth, to judge for himself of the Wagner drama at postpaid, if cash is sent in advance. If the book is

100

WE have in press a pipe-organ instructor, by J. H. Rogers, of Cleveland, Ohio, entitled "Graded Materials for the Practice of the Pipe Organ." It is a beginner's book, and will be especially valuable for a piano-player who wishes to take up the organ. There is no good WE wish to ask our patrons always to mention the work of this kind hy an American author for American strict in style. Mr. Rogers is a capable organist and a that will he useful to all organ students. It will be ready for the fall teaching. Onr special advance price on this work will be only 50 cents, postpaid.

> WE will publish during August a "Key to Mansfield's who have been using the latter work and those who are about to study harmony. Every exercise in the book is written out in this key. Those students who are reaid in showing the best manner of writing harmony. The special offer price of 40 cents, postpaid, will only be

> WE published a list of good Sunday-school books in last issne which were offered at five cents each. They have not all been sold as yet, and if any of our readers are in need of any of these books they can be had at the same rate if still unsold. For small classes or for Sunday-evening service of song at home a good collection can be had at very small cost.

THIS is the time of the year for teachers to prepare for next season in the way of examining new works, new methods, new ideas. Send for our catalogue of music, which describes every piece of music and gives grade, etc. Select those (by number) and we will a send them "on sale" to any of our patrons. It is not necessary to write out every name in ordering. Mark the catalogue and send it, or, better still, send us the catalogue numbers. We publish the very best line of educational works to be found anywhere, and you can rely on the written advertisement. We invite your attention to our publications. If you have not used them, now is the time to acquaint yourself. Our stock of

EVERY music school in the country should be represented in the advertising pages of THE ETUDE. This and the next two issues, reaching our subscribers just as "PICTURES OF GREAT COMPOSEES," by Thomas the term hegins, are read by more earnest students of Tapper, is a new work of musical literature for children. the term hegins, are read by more earnest music in every locality than it is possible to reach in any

other manner. Our circulation in a great many localiother manuer.

of descriptive music. The opening strain is easily sugbind; greater in every locality than any other one. Our gestive of the subdued murmur of the mill-wheel lazily subscription books are open for inspection always to onr

We have a few up-to-date schools who keep advertisements in THE ETUDE constantly, and can safely say they are the most successful schools in the country to-day, not because they advertise in THE ETUDE, hut because they know a good thing and use it. We have made a special price for professional advertising, and we would like to hear from all schools, as we know they will be benefited. 43

Tsis is the last month of the three months' subscription to THE ETUDE for 25 cents. The three months are to be selected from the summer months' issues beginning with June or July issues. This serves as a trial subscription for pupils and others who wish good reading and music for summer. No additional preminm is allowed on these to those sending in clubs.

SPECIAL OFFER FOR AUGUST .- To those of our subscribers who will send their renewal during the current to put some time to it. It is thoroughly melodious and month, and inclose \$2.00 instead of \$1.50, we will send, in musicianly to a high degree. addition to THE ETUDE for a year, a copy of "Anecdotes of Great Musicians," by W. Francis Gates. This is a book handsomely bound in cloth and gilt, the price of which is \$1.50. This is a unique collection of anecdotes of great composers, players, and singers. We can safely say it will furnish lively and entertaining matter that will be of interest to any one. The book contains about three hundred pages.

mouth to take advantage of this offer, but it must be to singers and teachers. It has been used by the comsent in during this month, whether the expiration is a poser with success in his concerts. past or future one.

Mssou's "Touch and Technic" that have been received repertoire can be considered complete without it. It since the appearance of the Jnne issue. We will contime these lists from time to time as names accumulate. If you use Mason's "Touch and Technic," send in your name, also the names of any teachers you know who are using the system :

Kathryu Romer Kys, 2819 Golden Gate Avenue, San Miss Pearl Peebles, 9 Kendall Square, Salt Lake City,

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Miss Bessie Harriet Fairtlough, 39 St. John Place, Mrs. J. B. Metz, Central College, Huntington, Ind.

MUSIC IN THIS ISSUE.

"SOARING," by Robert Schumann, is so well described in the regular reading columns of THE ETUDE, on page 256, that it is not necessary to do more than to call attention to it here.

PIFF.PAFF," by H. Engelmann, is a hrilliant salon piece for four hands in galop tempo. Neither the primo nor secondo part is difficult, but the combined effect is, 10th Picco to use as the opening number in recitals or entertainments.

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"THE MERRY MILL," by Franz Hitz, is a fine piece turning on a warm summer day, when but little is to be done in the way of grinding. In the second part "the miller's daughter is heard singing as she sits by the mill-race and perchance indulging in day-dreams of the

distinct technical value,

THE ETUDE

WILLOW GROVE MARCH," by Eugenio Sorrentino, the talented leader of the famous Banda Rossa, which won such high praise and great success at Willow Grove Park, Philadelphia, this season, is a splendid example of the popular march. It was played times without number at the park, and always received with intense enthusiasm. It has a magnificent swing from beginning to end, yet withal a dignified character. There is nothing cheap or commonplace in it. It is a success already. A four-hand arrangement is also about ready.

THE "ANDANTE" from Lichner's Sonatina, Op. 297, No. 6, is a beautiful little piece, and we can thoroughly recommend our readers, of all grades of playing ability,

"SHOUMKA," by Joseph Pasternack, is a splendid arrangement of an old folk-melody of the Cossacks of the Ukraine in Russia. It has the minor character so often found in folk-songs. This melody is also the basis of "Danse Ukraine," by Kirchner, for four hands, which was published in THE ETUDE some months ago.

"FOR NELL," hy Nicholas Douty, is a fine eucore Your subscription need not expire with the current song in theold English style that should commend itself

"LOVE SONNET," by Thomé, is one of the finest examples of French song that can be offered to the public. THE following is a list of the names of teachers of
It is a gem of the first water and no singer's or teacher's

HOME NOTES.

Jane. Although Mr. Hall was blind, he had a large class of pupils will be found very natual to those interested in public-school work. and was very successful in his teaching.

MR. GEORGE H. HOWARD has accepted the position of co-director of the Copley Square School of Music, Languages, Literature, and

THE Iowa State Music Teachers' Association held their recent annual meeting at Marshalltown.

Mr. Edwin M. Shonert has accepted the position of director of the plano department of the Gainesville, Ga., Conservatory of Music. MR. AND MRS. W. E. KIMBALL will open a school of music in Waterbury, Conn. Mr. N. H. Alien, of Hartford, will have charge

of the organ department. MR. THOMAS TAPPER, of Boston, is our trip to the Pacific cosat.

Mr. Tapper's lecture engagements include Los Angeles and other
points. He will also lecture at a Chicago summer school on methods

THE new officers of the New York State Music Teachers' Associa-THE new officers of the New York Shark Shado I descent Associa-tion for 1800-1908 are: President, Thomas Impel, of Troy; secre-tary-resource, W. Riesberg, New York; chairman of program committee, F. H., Tubbs, New York; desgrate to Mr. T. N. A., Fer-dinand Dunkley, Julia E. Crane, John Tagg; place of next meeting,

Mr. HENRY G. THUNDER, of Philadelphia, organist and conductor, is in Europe. He will be married, in London, to Mrs. Mary Forney Weigley, of Philadelphia, daughter of the late John W. Forney, founder of the Philadelphia " Press."

THE Midiand Chantauqua was held at Des Moines, Iowa, July

Mr. A. J. Goodrich and his wife will hereafter be associated eaclusively with the Sherwood Music School in Chicago.

PROYESSOR H. W. PARKER, of Yale University, will conduct his "Hora Novissima" at the Birmingham, Eng., Fentival next fall. MRS. E. C. HAMILTON, Huneme, Cal., closed her season of teaching with a recital of her pupils in vocal and instrumental music, In

MR. E. A. SMITH, Fargo, N. Dak, gave a recital by his " Prize MISS BOSWORTH, Elmira, N. Y., closed her season with a pupils

regital, July 8th. MR. A. WILLHARTIYZ, Los Angeles, Cai., has been giving a series

of educational pupils' recitals during the past season. The last one dance to come off in the evening." The piece also has a

THE music department of Fish University, Nashville, Tenn., had

MR. AND MRS. B. J. KENYON, Prescott, Ont., gave a concert of Scotch music, June 6th. THE closing recital of the pupils of Miss Beach, Morristown, M. J.,

THE annual closing esercises of Mrs. Neilie L. Brophy's pupils were held June 21st at Rosnoke, Va.

Mr. S. BECKER VON GEARLL is spending the summer in Texas. He will give a series of recitals in the South and Southwest in the

THE pupils of Miss Holbrook gave the closing recital of the season in the M. E. Church, New York Mills, July 7th.

THE "Closing Concert" of the Toronto Conservatory of Music was held in the conservatory hall June 29.b. Diplomas and medala were presented.

WE have received the calendar and register of Nasareth Academy Mich. Commencement exercises were held June 20th to 22d.

The commencement exercises of the Conservatory of Music of Heidelberg University, Timu, O., were held June 20th. There were two graduates.

THE pupils' closing recitals of the Cedar Rapids, Iowa, College o Music show fine programs. Mr. Hail is doing a good work.

Mrs. THEODORR SUYRO received a very complimentary notice in the "Balletin of the Society of American Authors" for June, 1897 on the occasion of her being invested with the degree of Doctor of

WE have received the register of the Chicago Conservatory for 1899-1900. The faculty is a strong one, Leopoid Godowsky heading

The graduating eaercises of the Crane Normal institute of Music.

Pupils of Miss Fay Simmons gave a concert in Association Bail,

THE Dailas Studio of Music gave an opening recital July 18th. The instructors are: Mrs. J. D. Roberts, sluging: Mrs. E. R. Schmitz. piano; Mr. F. Schmits, violin.

ME, FRANK MACGIBERY, of Philadelphia, will open a school of mnsic, elecution, modern languages, and painting. Mr. MacGibeny was formerly with the Neff College in Philadelphia.

MR. H. M. BUTLER, of Logansport, Ind., bas issued a circular giving Ma. F. Statay Hall, of Orando, Pin, died in the inter part of the modern control part of the modern control part of the modern control part of the modern corrientes. This circular layer of the subset corrientes. This circular layer of the modern corrientes.



have just begun to teach Mason's system of "Touch and Technic," and like it very much. MRS. AUGUSTA REICHERT.

"Music: Its Ideals and Methods" has been received. I like these essays of Mr. Mathews very much; they are so clear, sensible, and to the point—not too long.

W. W. Pags.

Your book of "Standard Third and Fourth Grade Pieces" received. I find it an excellent selection of useful teaching pieces, and a most valuable help.

Mathew's "Graded Studies" are excellent for some papils, while "Touch and Technic" fills a want that, all things considered, is not obtained by a more continued research in the old school. You have my hearti-coperation and best wishes for the success your continued research and the continued research. meritorious works so richly deserve-

CHARLES DAVIS.

For three years I have used Mathew's "Graded Studies" and have found them of inestimable value.

MRS. E. CRUMLEY.

The "Sonstina Alhum," by Mr. Leefson, a copy of which came last month, was so satisfactory in every way that I inclose money order for another copy.

MES. H. B. HOLT

I have been very much pleased with the "Ou Sale" I have been symbol present with the Our Bate music this season, and shall be glad to continue the same as in the past.

H. BERT KING.

H. BERT KING.

I could not now get along without Mathews, "Graded uers.

I wish to add my word of commendation for the corner." I was so and my mount of the past year various books you have published within the past year various books you have published within the past year or more. All are most excellent; but "Pianofort Company of the past of the past year of the past year. I look forward to THE ETUDE each month with keep or more than the past year. I look forward to THE ETUDE each month with keep or more than the past year. I look forward to THE ETUDE each month with keep or more than the past year. I look forward to THE ETUDE each month with keep or more than the past year. Study," by McArthur, and Dr. Clarke's "Harmony" have been most helpful to me, especially the latter, as it has been hard to find a suitable book on harmony for the average music pupil in the small Western towns. MRS. E. H. DUBOIS

Allow me to say that the new book of duets at spe cial rates, also "Fifth and Sixth Grade Pieces," are ex-cellent, and just what I have been wanting to get hold of. I am more than pleased with them. F. B. CARY.

I am more than delighted with the "Schmoll Stu dies." The printed explanation at the head of each study is quite a help to the teacher, as it aids in impressing the pupil with the points in the exercises. I intend to use pupil with the points in the exercises, them whenever I have a pupil that cau take them.

The "Sonatina Album" received. I think it will prove extremely interesting to the young people.

JENNIE E. N. Wood,

a little gem. I value it very much. S. M. MEREDITH.

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Sale' music than the last.

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Presser for continued success, I add mine. KATHRYN CRESS.

Promptness has always been one of the strong characteristics of your house; that, and the courtesies extended to me, have been highly appreciated in the past.

ALICE J. HACKNEY.

It is a great pleasure to use your publications; everything is so clearly defined. E. G. Thomas.

I have been dealing with you now just about a year, and I would like to say, and I can do se conseignment usely, that I have never dealt with any house more prompt and accurate in filling orders. Your publications of both music and musical literature are the best, and I can not begin to say enough in praise of Tirk ETUDE. You may count me among your regular customers.

MISS F. REYNAND.

Please send me one copy of Landon's "Foundation Materials for the Piano." This is the fifth one I have ordered; so you see it is a book that is liked. For beginners it is better than any other I have seen

I am exceedingly pleased with Landon's "Foundation Marieriais." I very much regret that I did not know of its existence long ago, for I have always dreaded taking a new pupil who is a beginner. Now, with the aid of "Foundation Materials" I will be able to give the first lessons in such a way as will be pleasant as well as profitable. I thank you for your catalogues and for profitable. I thank you for your very generous terms to the profession.

LUCY LOGAN.

THE ETUDE certainly grows better each mouth, and it is my houses opinion that one year's subscription to its is worth more to the progressive intelligent teacher in small cities and towns than six mouths' instruction from some of the so-called "professors," for which they must give many of their hard-earned dollars.

ALMA RIGG. I like THE ETUDE so much that I take pleasure in getting subscribers whenever opportunity affords.

MISS ANNA M. AYLSWORTH.

I am very much delighted with the "Americau Num ber" of THE ETUDE. No oue cau read its couteuts without being proud of the American musiciau, and of the great progress that our teachers, composers, and artists are making in our own country. It should inspire all music lovers, so that they may work with renewed vigor to help to advance the musical culture in the United States.

Mrs. Breste H. Tino.

I have just received the May ETUDE, a most interesting number. Each issue of your publication seems as if it could not be better, but when the successor arrives, that is still ahead. While there are other musical publications, there is nothing that is so satisfactory to me s
THE ETUDE. IOLA M. GILBERT.

Course."

Mrs. M. M. GRIZER.
I am highly pleased with Mathews' "Graded Course of Studies."

The Errobe grows better and better. I don't see how I could teach without its help and inspiration.

The Bach edition is great. I have had the supplement for the state of th framed, and it makes a fine addition to my "mus e corner."

JOHN HENRY GILCHRIST.



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